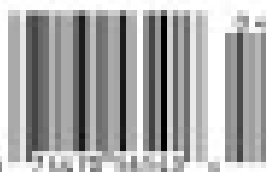


# Illustration



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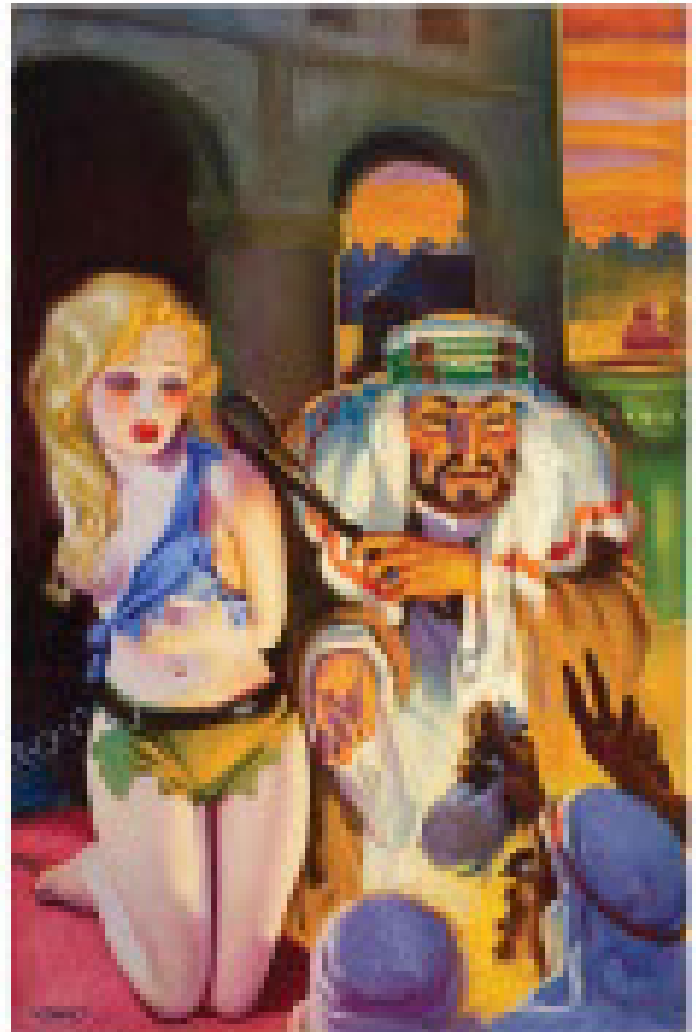
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**Herbert Merton Stoops**  
(1888 - 1948)

Digital cover for Blue Book  
magazine, July 1939

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ILLUSTRATIONS: JIM

**MATT ZIMMER**  
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# Illustration

VOLUME EIGHT, ISSUE NUMBER THIRTY-TWO – WINTER 2010

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## From the Editor...

A number of mistakes were made in the last issue, and I wanted to take a moment to correct them here:

First, two half-page ads for Danza Illustrations did not accidentally left out while I was designing the pages (oh my, God!) The ad that now lies over is the one on page two and three. Second, two drawings identified as being by John Fleming Gould were actually made by J. L. Gould (see page 10 and 11 in Illustration #31.) In retrospect, this should have been obvious, but as my goal is to complete the issue it completely escaped my attention. *Just*! This mistake was made entirely by your truly, and is not the fault of Will Murray, the author of the article. He had nothing to do with it.

What? Now that we've gotten that out of the way, I'd like to make an announcement—starting with this issue, I am beginning to take pre-orders for Paul Sabin's new book, *Masters of American Illustration: 20 Illustrators and How they Worked*. The book is almost finished, and you may see previews of all of the pages on my website right now at [www.TheIllustratedPen.com](http://www.TheIllustratedPen.com). I hope that you will support this project by ordering it directly from me, the publisher. Your direct support is essential to pay for the cost of producing this volume, and to ensure that future books will be possible. At 112 pages, and a cover price of only \$49.95 U.S., representing this magazine should be interested in this fantastic new book. It represents major illustrations are represented, and there is truly something in this book that appeal to every fan of illustration art. Order now and you will receive FREE SHIPPING as well as the final price is \$49.95 (U.S.).

Speaking of books, Steven Janzow and J.L. Woodley David Saunders are both still available and may also be ordered directly from [www.TheIllustratedPen.com](http://www.TheIllustratedPen.com). There are still a small number of M. Wood Special Editions available, so please act fast to avoid missing out. Only 100 signed and numbered copies were made, and when they're gone they're gone, so act fast to avoid disappointment!

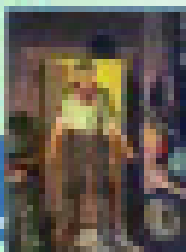
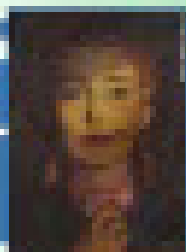
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## Letters:

Dear,

Just a quick note to say "Thank!" for a great publication. As a graphic designer for over 30 years, *Illustration* is the only trade magazine I subscribe to.

In our ever-digital, computerized age your magazine is a breath of fresh air—and a reminder of a golden era when commercial artists were truly artists!

Keep up the good work!

Ken W.  
Abingdon, MD

Dear Illustrated Press,

Many thanks for the book, which arrived yesterday. My recollection of Ward's work was limited to less than a handful of magazines. I reached puberty shortly before WWII, and by then most of the "spicy" publications were long gone. Nevertheless, the few examples of his work have remained in my memory these many years. Just about incredible, don't you think? And by the way, I grew up in the New York City area, and I seriously doubt that news-standers dared sell those magazines. Our Church had a strong influence, you better believe it.

Finally, I salute Mr. Saunders for going on a superb book.

Dr. J.  
New York, NY

Mr. Garrow,

Just a short time ago this morning, my mailman delivered the H. J. Hunt volume by David Saunders. It had been hardly any time since the Norman Saunders book had also arrived.

What can I say but that these tomes are everything you have advertised and more. The high quality of both the content and production values shines through on every page.

You should be very proud to have published these works.

Thank you for your prompt reply to my e-mail inquiry, and your equally prompt filling of my order. Both shipments were accurately packed, and the books were in excellent condition upon delivery.

I hope you will publish even more manuscripts on the great pulp artist (Walter Baumhofer? Frank Keller?)

Thank you again for everything.

Paul R.  
A Very Satisfied Customer

Hi, Dan—

Just a quick note to tell you that the Ward book I ordered a few days ago (I ordered it a month or two ago from you) is even better than I had anticipated. There are many pulp stars

writes that I love, but Ward is my personal favorite. I've spent the last two days poring over all of the incredible art in the book. It's happy to see that so many originals have survived. I may still have to spend a few more days looking at Ward's beautiful art before I read it over to create. Again, thanks for another great book. I look forward to the next volume you do (I can only guess what it will be).

Steve M.

Dear David Saunders, via The Illustrated Press.

I just received your book on Bill Ward and wanted to offer my congratulations and thanks. It's great! As a huge Ward fan who has been looking for comprehensive information about this artist for years, I felt I should write to tell you how thrilled I am with your book. The reproductions are excellent and I was very happily surprised by the number of original paintings you were able to include. (Many of them I have not seen elsewhere).

I've been collecting images of original Ward paintings from the web and actually have a few that weren't in your book. Check out the *Bullseye Series*, *Timb Tule*, *Spy Adventure* and *Spy Mystery*. Maybe it won't be possible to get good reproductions of them in this case's case for them. But anyway, your impressions of your book is truly excellent and I really appreciate the dedication, care and thoroughness that you must have put into making it. Thanks again for giving such wonderful exposure to one of the really great (and until now underappreciated) American illustrators.

Geoff E.

Hi Dan,

The *ILL* hard book has arrived!

Thank you so much—it is a gift to my husband who adores everything you publish. He has all your *Bullseye* magazines and looks through it each and every one. He adores the *Legend of Brown* Special Edition, the *Norman Saunders* beautiful edition (though curiously no special edition!), and now he has the *ILL* Ward Special Edition.

Your beautiful design and quality is evident in everything you publish. You introduce wonderfully forgotten artists with enlightening biographies and, of course, the art—truly wonderful.

Thank you for your passion and true love of illustration. We have not stopped to breathe.

Sincerely,  
Helen & Greg D.  
Austin, TX

PS: Please do not hesitate to add us to an email list—we will make every book you publish!!!

Got a comment or suggestion? Write to: [illmag@gmail.com](mailto:illmag@gmail.com). Visit our blog at [illustrationmagazine.wordpress.com](http://illustrationmagazine.wordpress.com)

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Digital art illustration for Star Trek - July 2014. Dimensions: 60" x 60". Image courtesy of Illustration House.



Herbert Morton Stoops, about 1926

# Herbert Morton Stoops

by Colonel Charles Waterhouse, USMC

During his lifetime, Herbert Morton Stoops (1868–1944) was one of the most sought-after illustrators of his generation. His work graced the pages of every major magazine of the day: venerable publications such as *Athens's International Correspondence*, *Good News*, *Collier's*, *McCall's*, *The American*, *Red Book*, *The Week*, *Liberty*, *Overman's Japan*, and the *Saturday Evening Post*, as well as a host of other long-legendary periodicals. In addition to his slick magazine work, he created book illustrations for major publishers, and contributed monthly covers to the literary pulp magazine *The Book* for over 13 years.

Stoops served as the president of the Artists Guild in New York, was a member of the Society of Illustrators, the Sublingish Club, The American Artists Professional League, and was an honorary member of the New York Association of Veterans of the French Foreign Legion.

Herbert Morton Stoops was recently elected a member of the Society of Illustrators Hall of Fame (2006), joining other giants in an elite group of illustrators that includes such luminaries as Howard Pyle, Elmer Austin Abbey, Frederick Remington, Harvey Dunn, M.C. Murphy, Dean Cornwell, Harold Von Schmidt, and more. A regular feature from the pulp generation and the glory days of the illustrated magazine, Stoops is well-deserving of a more permanent record and a wider audience. The focus was always on a career, but the anticipation was worth the wait.

## THE EARLY YEARS

Herbert Morton Stoops was born in Logan City, Utah, about 20 miles south of Yellowstone National Park. His father was a Presbyterian Minister from Pennsylvania, and his mother was from Ohio. At some point in Herbert's early childhood the Stoops family moved to a small ranch in Utah—then a wild, sparsely populated land in the infancy of its statehood—and home to some of the most spectacular and rugged scenery in the United States. The Indian wars were over, but in those days Native American Tribes such as the Shoshone and Kiowa from the Pacific Coastal regions were joined by the proud Montane and Great Plains Plains People from Idaho's plains and mountains, camping on the shores of its many rivers and lakes where they liked and hunted. The huge buffalo herds were gone, never to return, but this was the last refuge of the way of life the tribes had known. It was a sad, yet exciting time to be alive, a thrilling both the recent past and the promising future.

Young Stoops grew up during the twilight of the vanishing Old West, amidst the ranchers, miners, homesteaders, cowboys, and Indians in their blankets, beads and feathers—legendary-life characters that would forever be burned into his memory to later come back to life again and again in his drawings and paintings.

The vast open sky was undoubtedly Stoops's vibrant canvas, and his artist's eye studied the rocks, trees, mountains, and



Herbert illustrates for Americans after their return.



valleys of this scene, winterized. He studied the proportions and character of every creature under it: the lust of the wild bunch and the wilditic ones, cattle, mules, and above all, horses—wild or tame, standing still or galloping hell for leather; it didn't matter—throughout his career Swoops was uniquely able to imbue his two-dimensional horses with a spirit of soaring, vibrating, three-dimensional life.

Encouraged by his congressman father, young Herbert went on to pursue a higher education, attending Ohio State College, where he graduated in 1905 at the age of 18. In college he took his first formal art classes. This early training—added to his innate ability and the vibrant mental images he'd been stockpiling throughout his youth—appears to have steered him in good stead, because by 1910 Herbert Swoops had already gained employment as a staff artist for the San Francisco Chronicle and, later, for the San Francisco Examiner. In 1914 Swoops moved to Chicago, taking night classes at the Art Institute, while working as a staff artist for *The Chicago Tribune*. He was making a name for himself as a newspaper illustrator while also beginning to produce black-and-white drawings for *Blue Bird* magazine. His grand artistic adventure had begun.

## A WORLD AT WAR

By this time the world was at war, and the United States was in it, so the budding artist enlisted in the Army. Swoops served as First Lieutenant in the 10th Field Artillery of the famous "Big Red One" regular army division, participating in all of its actions and campaigns with the AIF in France. Officially eight artists were commissioned as captains in the Engineers to serve in France: Harvey Dunn, Harry Townsend, William J. Aylward, George Harding, Wallace Morgan, Walter Jack Over-



H.M.S. Swoops with WWI soldiers.

ton, Ernie Clifford Perkins, and J. Andrew Smith. Unofficially, other men practiced their art in soldier-fashion—a reluctant ambulance driver named Cyrus Lance Ballbridge turned artist and made a vast number of crisp drawings published in the Army publication *Stars and Stripes*. Between-combat actions with the Marine Corps, Captain John W. Thompson made countless drawings on any scrap of paper he could find. Many of them appeared in his book called *For the Boys*, published by the branch to much critical acclaim. Herbert Swoops also managed to fill his sketchbooks with competing drawings, and impressions of the experiences and actions around him—images that would be vital to his artistic career for the rest of his life. Harvey Dunn said, "You don't paint from memory, as memory fails you, but from imagination." Swoops had the memory and imagination to produce high-quality artwork that featured both. While overseas he sent some sketches—approved by the War Department occa-

sion—back to Blue Bird, capturing its readers with his first-hand personal accounts of the soldiers' lives in the trenches, and documenting their day-to-day activities with a bit of added humor. A compilation of some of his wartime sketches, titled *Behind the Lines of F.F.A.*, was published in a large format limited edition in 1924 and in a highly priced collectors item today.

Captain Herbert Monroe Swoops eventually returned from overseas to the streets of old New York, a city still reeling in the euphoria of the celebrations of the victory parades and the beginnings of the Propper era—as exciting place to work and live. It was also the center of much of the publishing world. As his assignments mounted up, H.M.S. also found the time to attend critiques and classes of the renowned Harvey Dunn, who himself had also recently returned from service as official artist in France. They both had much in common. No longer was



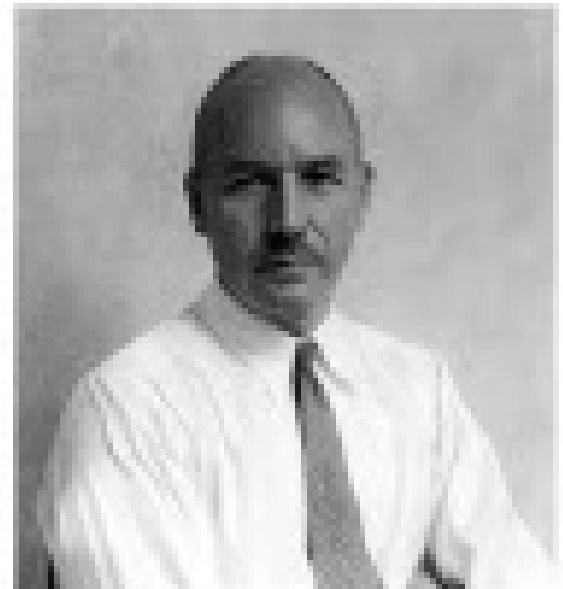


Illustration by American Legion, circa 1912

Illustration 4



Swope's illustration story illustration for Collier's, September 27, 1918.



Herbert Merton Swope

Swope merely a promising talent, he was becoming one of the most popular illustrators of his day. During this hectic time he met and began courting a pretty young girl named Elsie Brough. They soon married and established residence at 41 Barrow Street in Greenwich Village, where Swope opened a studio. The furnisheded boundaries and height.

### THE MAGAZINES OF THE 1920s

In 1880, Bruce Fawcett Collier began publishing a small magazine called *Once a Week*, which in 1893 would be renamed *Collier's Weekly*. In the first decade of the new century, Collier offered a contract to the renowned western painter/illustrator Frederick Remington to paint one major scene a month for the sum of \$1,000 per image. Collier would print the painting in full color in the magazine, usually as a two-page centrefold. Unlike the previous illustration work he did for Harper's *Weekly*, Harper's *Monthly*, *The Century*, *Scribner's*, etc., Remington was free to paint whatever he wanted. His images were no longer tied to the text. Only a way the illustrations had attained before this measure, and never in this volume. It was the artistic and publishing world apex.

From the 1880s through the early '20s, Collier was a constant read in the venerable *Saturday Evening Post*, and appearing in the pages of other publications was the dream of every young art student and illustrator. Appearing in their pages meant that you had arrived. During the Rising Twenties, Swope illustrated many interior stories for Collier's, and many more for *Liberty*, *Competition*, *McCall's*, and the *Ladies Home Journal*. It was during this period that he painted some of his first magazine covers, for *The American Legion* magazine. *American Legion* provided the ideal outlet for the images and moments of his recent actions in France with the AEF during the Great War. It became a constant source of assignments, starting in the early '20s and continuing throughout his lifetime. Numerous covers were created, painted in total oil colors with powerful brushwork. The inside pages were decorated

with literally hundreds of illustrations—so many in fact, that a new *de pique* was created in the name of "Jervis Lanson" as a signature for his charcoal line drawings. The more detailed and finished ink-and-wash illustrations would be credited to Herbert Merton Swope, as were all the covers. Swope's name also appeared on the masthead and the table of contents page, often with announcements about the artist and offers for a special price of the artwork, *minus tax*.

The editors of the large publications had to think that their artists only painted just for their pages, and the fact that their artists would accept assignments from lesser publications creating top quality illustrations for a lower price scale was frowned upon. Hence, many artists painted assigned covers, others adapted a slightly different style and used a variety of penmanship to appear editorial staff. This was also a common practice among the prolific writers as well. Over the years, Swope had only two paintings—both printed in black and white—on the *Saturday Evening Post's* *Business* page, due to the fact that he was one of the regular illustrators for their editorial, *Collier's Weekly*. The tremendous visibility and constant urge of a talent such as Swope had to be fulfilled by constant picture making.

The literary publications *Competition* and *Ladies Home Journal*, under leadership of editor Ray Long, became important, high quality magazines. They paid their authors and artists the highest fees, and searched for the best writers and the most talented artists. By the early '20s, large ads by Swope were being featured alongside the works of Dean Cornwell, Harvey Dunn, W.C. Smith, and other giants of the illustration field.

Howard Pyle was an acknowledged master of the well-designed vignette—usually a statuette with no boundaries other than the air surrounding it—often utilizing them as lampoons or chapter headings in his books. Swope painted many numbers of full-page vignettes for stories in Harper's and Scribner's magazines. During the 1920s, large double-page vignettes became the fashion, and art editors

FEBRUARY 19, 1926

# *The* AMERICAN LE<sup>gion</sup> *Weekly*





Key illustration for Miller's *Dark Avenue*

could design opening spreads, titles, credits, and text columns around the shapes of the painted images with a new visual excitement.

Good *Illustration* magazine was designed for the female reader and catered to her tastes, with many of its over 200 pages devoted to the latest fashions, personal confessions, and the latest household hints. The stories usually turned toward romance. They were often located in exotic settings and spiced with lighthearted humor, exciting drama, and adventure, in which the heroine was clearly the important character. Most of these romances were painted by Singson in full-color, though they were most often reproduced in black-and-white, sepia, or duo-tone.

Singson had a deep aversion to being restricted to one or two colors, so he often disregarded those limitations and painted in the appropriate colors demanded by his subject. He would avoid the final printed image with grim determination, never knowing how the A.B. edition would reproduce his work, but secure in the knowledge that he was attempting to carry on the grand tradition.

A sampling of images from the early years of the 20th century through the decades of the '20s, '30s, and '40s and into the broad range of the artist, Herbert Milton Singson was a master of all media and all genres, from charcoal and pencil drawings in pen and ink with splashes of thin wash, from tempera and watercolor; to heavy-weight oils—he could do it all, and he did it extremely well. His prodigious and versatile talent has the perfect illustration for the many fiction magazines flooding the newsstands of that era—yet being a master of both the page and the stick may have been a double-edged sword. The very fact that Singson drew so freely, and could produce pictures in any medium, have presented a dilemma he was inundated with lesser assignments, often to the detriment of the large and important oil paintings for which most painters strive. Yet, over the span of nearly four decades, Singson was one of the few illustrators who had the best of all worlds, serving art for major magazines and pulp, newspapers, books, advertising and galleries. He thrived in this environment, and approached each and every assignment with an equal degree of skill, professionalism, and passion.



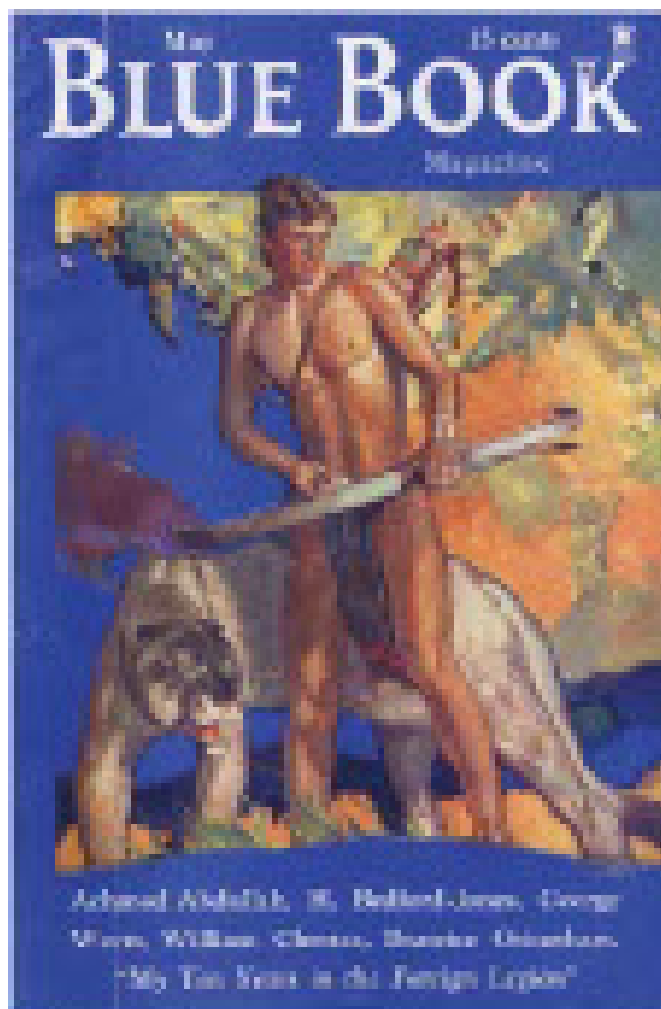
Original story illustration by E. M. Shiga, 1944-48 on canvas, 20" x 30". Image courtesy of Heritage Auctions, [www.ha.com](http://www.ha.com)



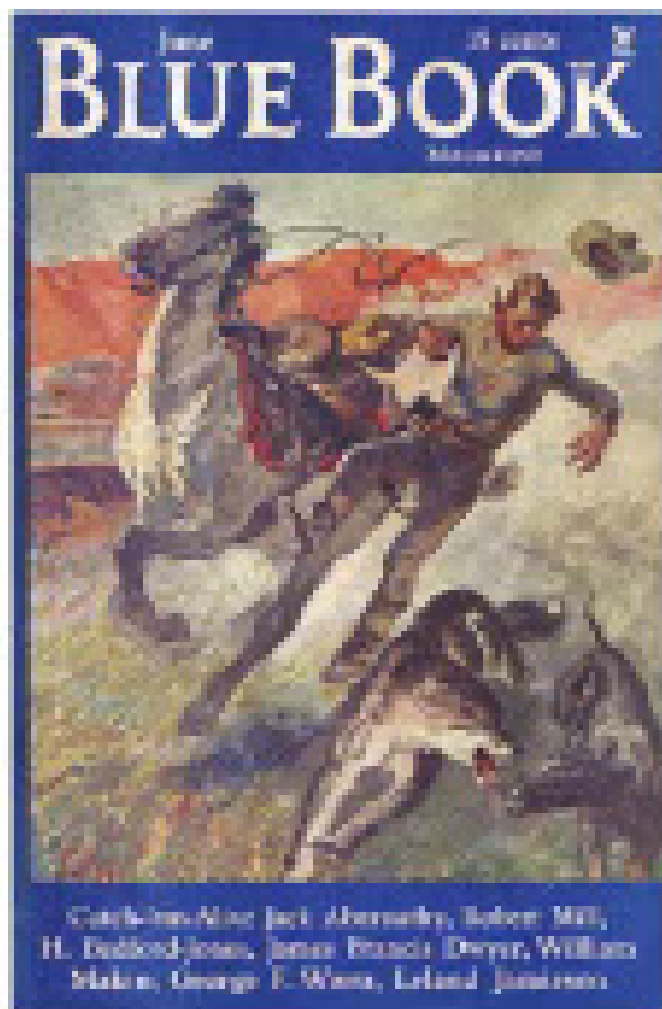
Original Illustration by J.M.W. Turner. Oil on canvas, 66.0cm x 86.7cm. Department of Heritage Collections, Museum



Illustration 10: A cowboy riding a bucking horse in a desert landscape.



Blue Book, May 1930



Blue Book, June 1930



Walter Dillinger in Blue Book, August 1937

1 | Illustration

### BLUE BOOK, 1930-1941

The Great Depression had taken its toll on the great newsstand magazines. Some publishers were forced to reduce the number of illustrations they used in each issue, or slash the fees they paid to their artists and writers. Others, like *Century Magazine*, along with *Argosy*, *McClure*, and *Alamy*, were among the first to go out of business entirely. The Post, Collier, and others cut their print runs and shrank them to 20 or 40 pages. The only publishers on the newsstands who managed to survive were the pulp magazines. Their titles appeared regularly, and libraries were dumped with little notice. As soon as one title would disappear, another three or four would spring up like magic. On the newsstands and in candy stores they screamed for attention, flagging down passers-by with their garish banners of glittering yellow and blood red, their covers brazenly listing the most recent, scandalous, and long-eyed narratives to be found inside. It was a huge and competitive market, and hungry writers and artists fell behind by the docks, vying to produce these new eye-catching works.

Amid this chaotic market, a pulp named *Blue Book* emerged as a clear-cut above the rest. While competitive pulps could be bought for as little as a nickel or a dime, *Blue Book* sold at





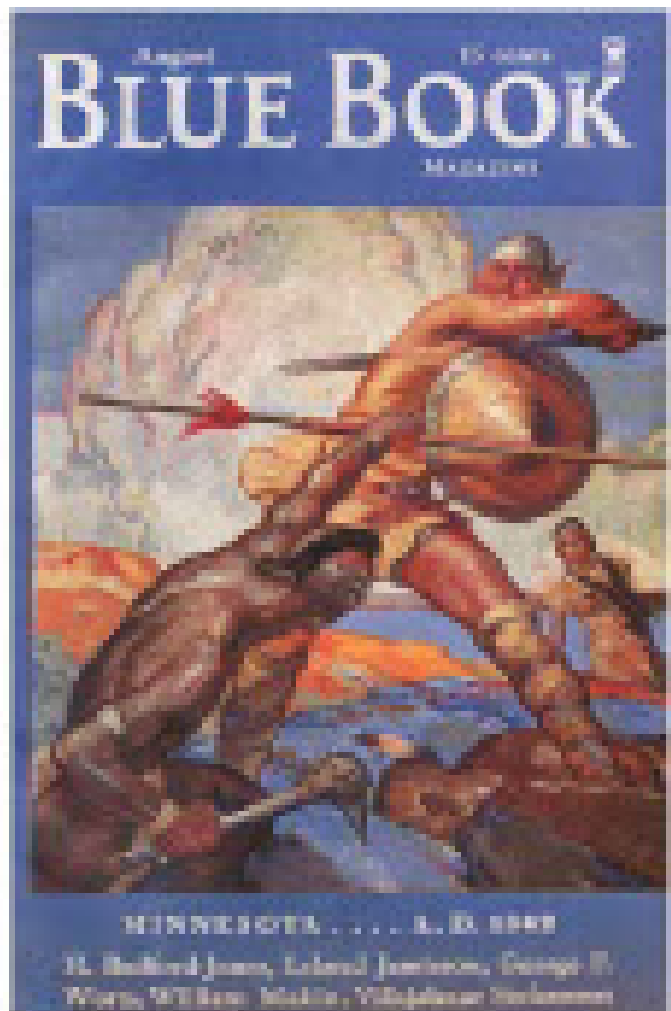
Original Illustration for *Man Book*, 2007 (size 100 cm square, 28.3" x 28.3") Image courtesy of Heritage Auctions, [www.ah.com](http://www.ah.com)



Original location: [www.tate.org.uk/art/art-works/rain-steam-and-great-central-railway-turner](http://www.tate.org.uk/art/art-works/rain-steam-and-great-central-railway-turner), 1825, oil on canvas, 40" x 30", Royal Academy of Arts, London, UK



Blue Book, July 1911



Blue Book, August 1911

15 cents and, like, at the incredibly high price of a quarter. Analyze all it did—is just because this book had a more distinctive look than the other pulps. Not only was it printed on higher quality paper, but for many years it carried no advertising—and the promise of “Cover to cover stories, for MEN by MEN.” The stories themselves exceeded the average, written by the best talents of the day—and here such names like Edgar Rice Burroughs, Helen Wood, Max Brand, Agatha Christie, Irving Cobb, William L. Christie, Hildegarde Kantos, Rex Belmont, and H. Bedford Jones. On the illustration side were Austin Briggs, John Cayton, Carlton Farnston, John Richard Faragan, L.B. Gustafson, and Robert Morris Jepp. While these same authors and artists appeared in other pulps, their best work was inevitably found in the pages of *Blue Book*—a publication which, not coincidentally, paid three-to-five times the going rate for pictures.

The April 1911 issue of *Blue Book* introduced a new series, William L. Christie and a new character—Koga, “the Hawk of the Wilderness”—who would appear on its pages for many years. Koga was in a sense a rival to Tarzan. Both had parents who had been oppressed, and both had been born in a strange continent. While Tarzan had been adopted by apes and lived in the wild jungles of Africa, Koga was adopted by



Illustration for Blue Book, August 1911



Blue Book, September 1933

the manners of the American Indians, and grew up through the wild life of the far West and the American West.

Perhaps most importantly, King was featured in the first full-color cover painting ever painted for *Blue Book* by Herbert Moran Swope. This was an auspicious beginning, the first of a series of 116 paintings, 1 inside cover paintings, and hundreds of black-and-white interior illustrations that would appear in every succeeding issue of *Blue Book* throughout the artist's lifetime.

Although Swope had been commissioned to illustrate stories for a "Who's Who" of authors, and for virtually every major magazine over his long career, it was *Blue Book* that provided him his best and most consistent showcase. The editor of *Blue Book*, Donald Knicker, had the reputation of being a perceptive, kind, and intelligent man—someone who maintained a close familial relationship with his stable of writers and artists. In 1933, Knicker commissioned Swope to paint all of *Blue Book's* monthly covers, and he also gave him first pick of manuscripts to illustrate. In order to avoid alienating the magazine, Swope used the pseudonym of "Terry Carter" for his black-and-white interior illustrations. The creative collaboration between Knicker and Swope would last until the artist's untimely death in 1968.



Blue Book, December 1933

## WWII

The world was at war. Battles were raging on continents all over the globe. The Great Depression and an era of pacifism had left America unprepared for the events of the future. Factories were being retooled and skilled workers were flocking to them to become "The Arsenal of Democracy" for the free world.

Swope was given the chance to utilize his powerful compositional talents to create a line of cartoons that not only performed their function as covert images, but raved on their own as monumental paintings of American industry at work. These were also the last three issues of *Blue Book* to feature the silver masthead, as *Blue Book* was about to unveil a new and exciting look for the future.

The September 1941 issue was a landmark for the magazine. *Blue Book* increased its publication size, upgraded its paper to book-class paper, and instituted wrap-around, full-color horizontal covers. For the duration of the war, every cover for *Blue Book* was of a military nature, depicting various aspects of the conflict, raging worldwide. The effect was sensational.

Soon Swope relinquished his talents for the War Information Board, and created a number of large scale, nationally distributed maps for War Bond drives. His painting of the refugees,

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Original crew member for the ship, October 1807-1811 an artist's image courtesy of Wikimedia Commons

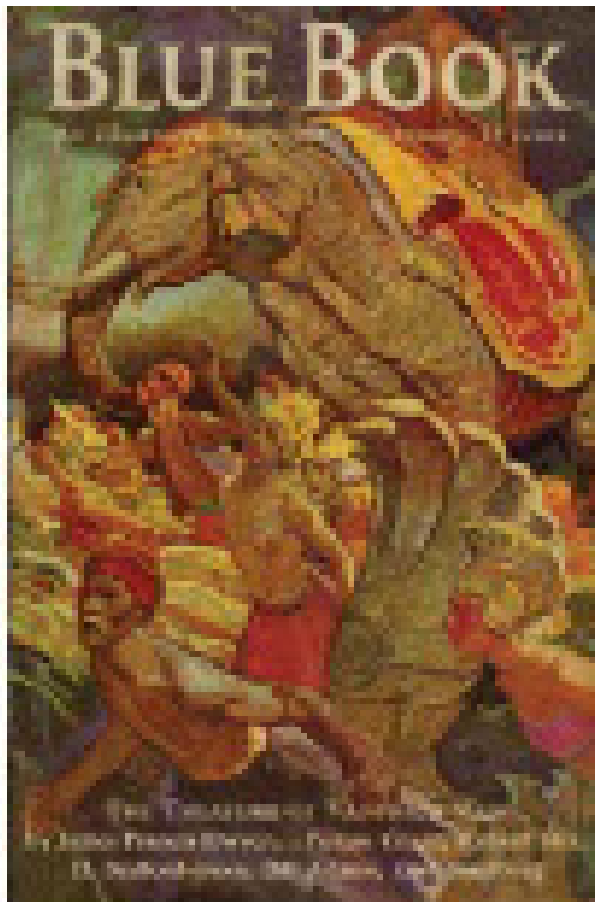


Cover Illustration for *Blue Book*, April 1941

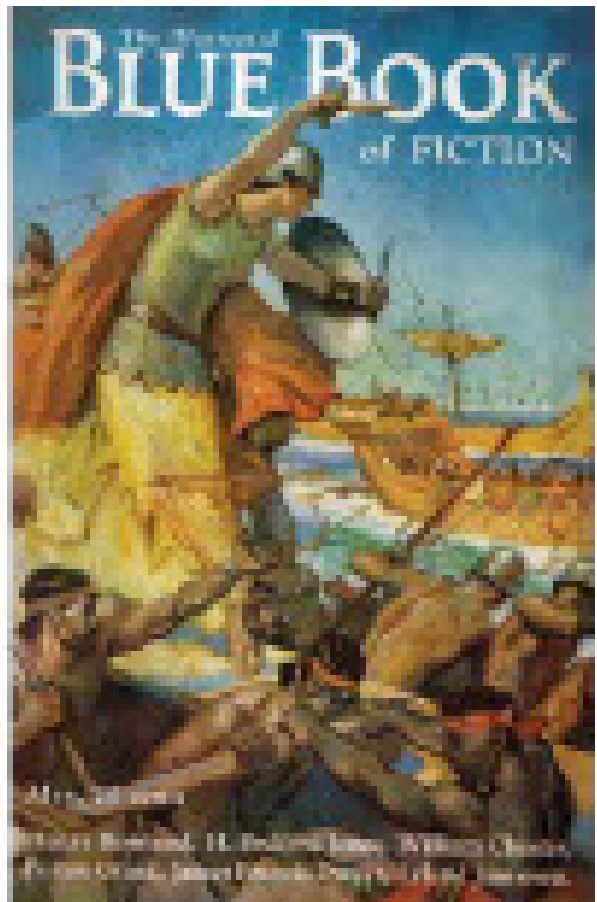


Original story illustrated by G.M. Stone. Oil on canvas, 1871. (Reproduction of illustration from





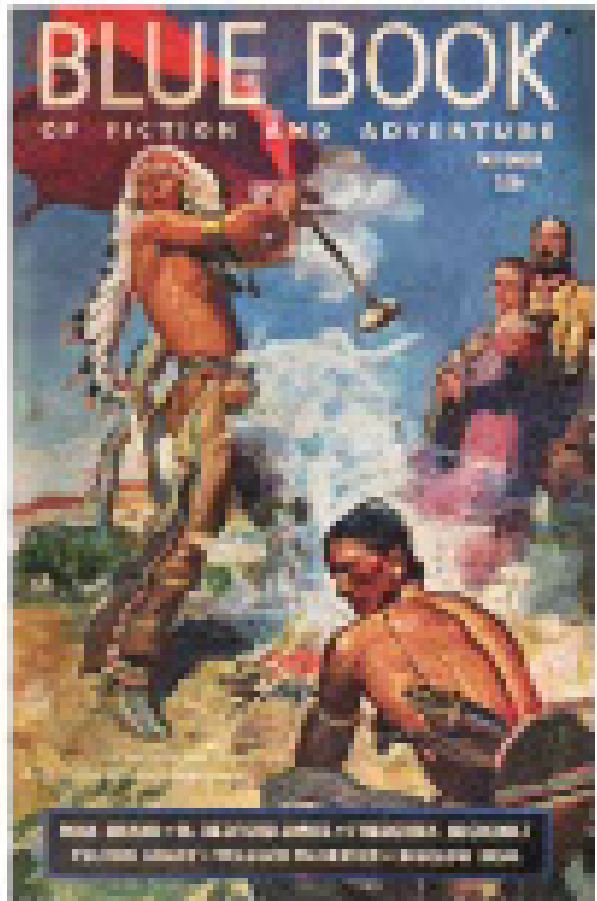
Blue Book, March 1917



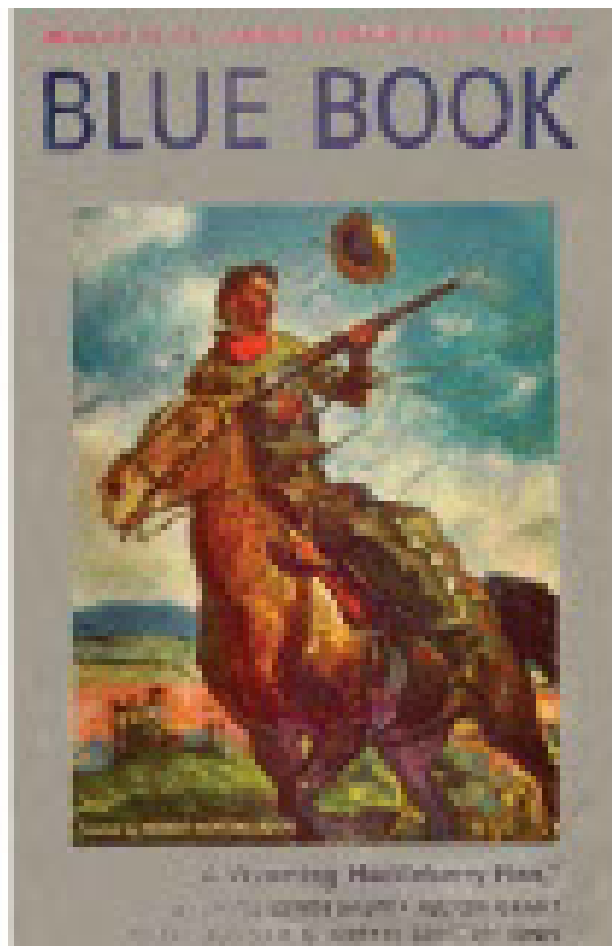
Blue Book, May 1917



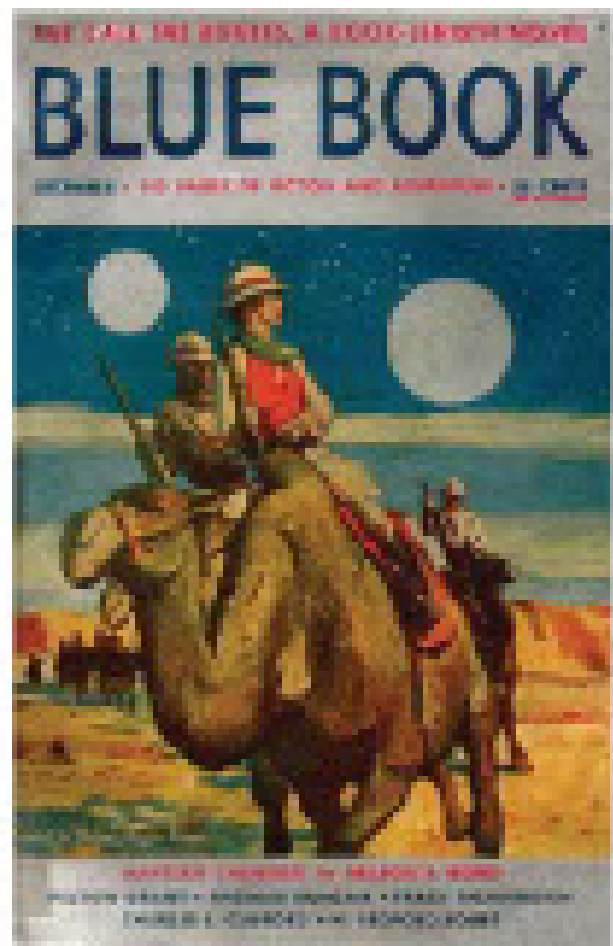
Blue Book, June 1917



Blue Book, October 1917



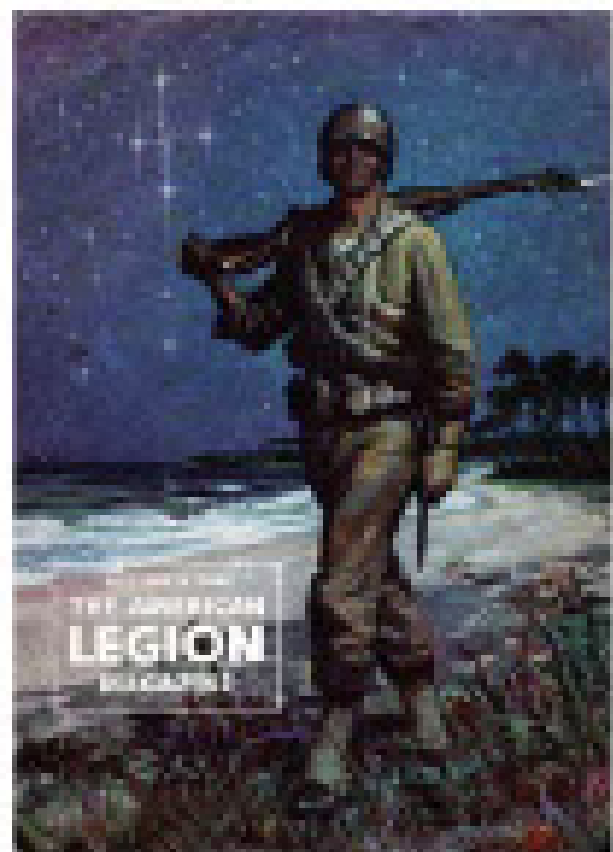
Blue Book, September 1940



Blue Book, December 1940



The American Legion, July 1943



The American Legion, December 1943



Digital story illustration by S.M. Klump - Oil on canvas, 80" x 80" Image courtesy of Illustration House



Digital copy illustration by H.A. Sloop, 1911. Oil on canvas, 20" x 30". Image courtesy of Heritage Auctions, [BA.com](http://BA.com)

Anna Jones, was the leader (initial) at the National Academy Exhibition in 1948.

With the coming of peace, work was begun on a monumental series of covers commemorating historic events in the history already made in the nation. At the time of his death, he had completed 17 of the planned 18 pairings. Those last works are able to stand, and have an enduring, transcendent quality. They are more than simple magazine covers. And while Sloop's best-do-first covers masterpieces caught the eye, made each issue sell large numbers of black-and-white drawings—the one proudly signed Herbert Morison Sloop rather than Jerry Canaan.

### A LIFE IN ART

Like many of the other great illustrators, Herbert Morison Sloop could have chosen a career as a fine arts painter. He exhibited at the National Academy, the Salon des Artistes, The American Artists Professional League, and Grand Central Gallery, but he preferred the challenge of painting for the best magazines.

Sloop's pictures were always accurately presented. He was in complete command of his skills; the anatomy of his figures and animals was always right, and he was a capable dramatist

who always chose the best scenes to interpret to reader—without giving away the plot. The blue book covers were critically important to the success of the magazine, more so than the interior illustrations, and those covers became an exclusive domain for Sloop. They provided him the chance to work at large scale, in oils, with colorful, dramatic subject matter. He made the most of his chances, and his covers were pure art.

Indian were one of Sloop's favorite subjects. His drawings of Native American Indians, both the tribes of the eastern woodlands and the horsemanship of the plains and west, seemed to come alive in his bold brush and pen drawings and paintings. There is a spirit of life and a certain wildness and movement in Sloop's work that sets them apart. Something in the structure of the heads and figures seemed to feel and act "Indian" in an uncertain terms. His fellow artists, critics, and the public sensed this with approval, awe, and respect. The powerful drawings of Native Americans attracted the attention of major book publishers and authors. Frank B. Landon, the noted author of Indian subjects, teamed up with Hildon at least three books which have become highly priced and sought-after collections: *Native Americans: The Life Story of a Great Indian*—the story of Ute Indians; *Red, White, and Blue*; and *Indian Folk Tales*.



Original story illustration by H.M. Klump - Oil on canvas, 22" x 22" Image courtesy of Heritage Auctions, Dallas



Original story illustration by H.B. Shreve. © 1911 by American Book Company. Reprinted by permission of the publisher.



Original story illustration by H.H. Strapp. © in common. ©P's ©P's Image casting of Illustration House



Detailed story illustration by H.B. Swope. Of no name. *ESQ*'s *ESQ*. (reproduction of Helmut Gernsheim, *Illustration*)

After a meeting or dinner at the Society of Illustrators, old-timers would often sit back at desks lit by pipes and cigarettes lit to reminisce about the days and artists of yore. The newer and younger members would squiggle their chairs a bit closer, their eyes open wide and their ears tuned in. One of these after-dinner productions featured an American Indian theme, and *ESQ* showed up a few days before the event with a huge roll of brown-wrapping paper. With a bit of help the paper was unrolled and tacked all around the room. This done, Swope took some brushes and squeezed out gobs of paint. Starting at the entrance wall, he proceeded to paint in line and shades, with a few screens, and then worked his way around the room. The end result was a vibrant panorama of plains, mountains, and sage with all sorts of wildlife—deer and antelope, bears, birds and wolves, coyotes and, of course, his famous horses. The wall-to-wall mural also featured warrens containing two villages of troopers where they were met by

squaws, kids, dogs, and celebratory dancing. It was a tour de force—but unfortunately a disposable work of art.

#### THE CHANGING TIMES

When Robert Horton Swope began his career, the illustration field was brutal war—there were few rules, and fewer operating procedures. This was the time before editors were sacrosanct, and artists could just walk in to their offices and drop their pencil sheets, or a new original, or just that while in a friendly atmosphere. Most of Swope's clients were located a short walk or a trolley-ride mile away from his Barrow Street studio. McClure's and *Time* Book were at 106 Park Avenue, *The Ledger* at 321 Fifth Avenue, *Comstockian* at 118 West 40th, and *Collier's* on 300 West 12th—the closest of all. Commonly editors might take the artist's studio to discuss a fast job or check on the progress of an important assignment.

By the late 1940s all of this had changed. Agents were pro-





Original story illustration by W.M. Kemp - Oil on canvas, 8 1/2" x 11" Image courtesy of Heritage Auctions, Dallas



Original story illustration by H.M. Swope, 24" in color, 24" x 24" image courtesy of Illustration House

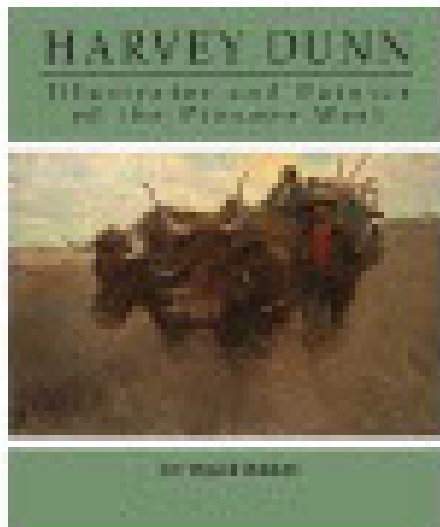
lined to represent the artist at the editor. At some publications, one day a month was allotted to reviewing a new artist's portfolio, and appointments had to be made well in advance. Some editors were now given the lofty title of Art Directors, imposing so many restrictions on creative freedom that the impact of the artwork suffered. Others came lacking the artistic qualifications for the position, and in order to justify their prisms they would request meaningless changes to the work. Many artists resorted to carrying a pocket full of brushes, pens, paints and ink in order to resolve the problems then and there, rather than taking a long trip back to the studio to make changes, only to waste time returning again the following day to receive an Art Director's smug approval. Fortunately Herbert learned Swope and Editor Donald Randolph retained their old familial relationship throughout all the years of their association, and he rarely experienced any such difficulties.

#### ALLIANCE IN ILLUSTRATION

A member of the Bohemian Club, the Society of Illustrators, and the American Artist Professional League, Swope had a strong influence on an emerging generation of artists, including pulp illustrators Tom Lovell, J. Leslie Ross, and H.V. Scott.

Samuel B. Kidd, a young young star in Harvey Duran's illustration classroom, recalled being stopped in his tracks during a visit to Mr. Swope's studio. Kidd arrived at the studio at Barron Street with a bundle of drawings, superb line compositions from recent fiction stories published in the New York Daily News. Expecting some accolades from the senior artist, he was immediately put in his place with the remark, "You look like you stare from the west down." Swope went on to add that the great Howard Pyle, in his early efforts, sometimes looked like he was drawing with his feet—though Pyle's impeccable design and composition managed to overpower his tilted drawing. These petty comments made a lasting impression on Kidd.

Another young art student, Walt Reed—a teacher at the Famous Artists School, founder of The Illustration House Gallery, author and authority on American illustration history—remembered Swope as a steady, even gentleman with a clipped grey mustache and a brusque, no-nonsense manner. He barely remembers Swope's kind critiques of his portfolio, as he was so overwhelmed by the artistic display in his studio—mounded canvases lined the walls, and drawings were all along the studio floor—a half-completed illustration sat on the seat. Reed was speechless.

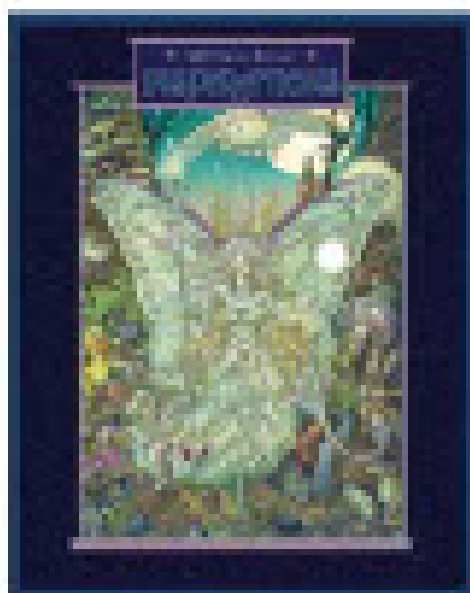


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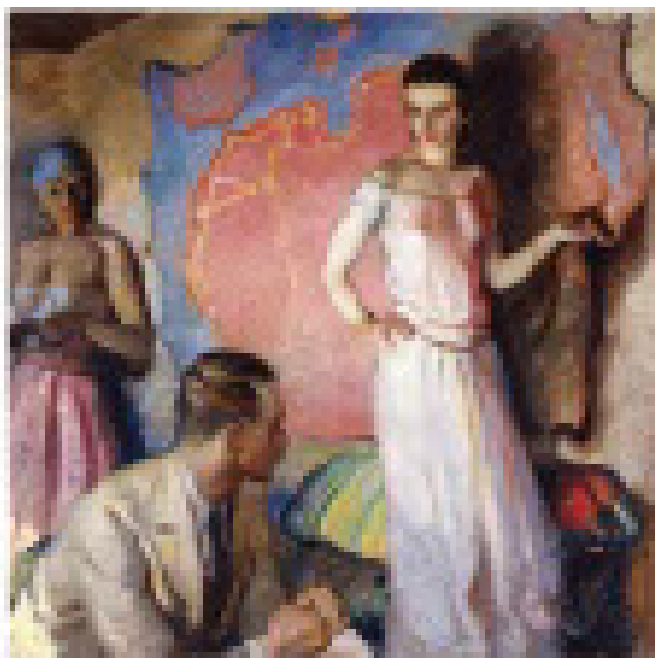


Digital copy illustration by H.M. Gropo, circa 1900. All in names, 1871 & 1872. Image courtesy of Heritage Auctions, Dallas

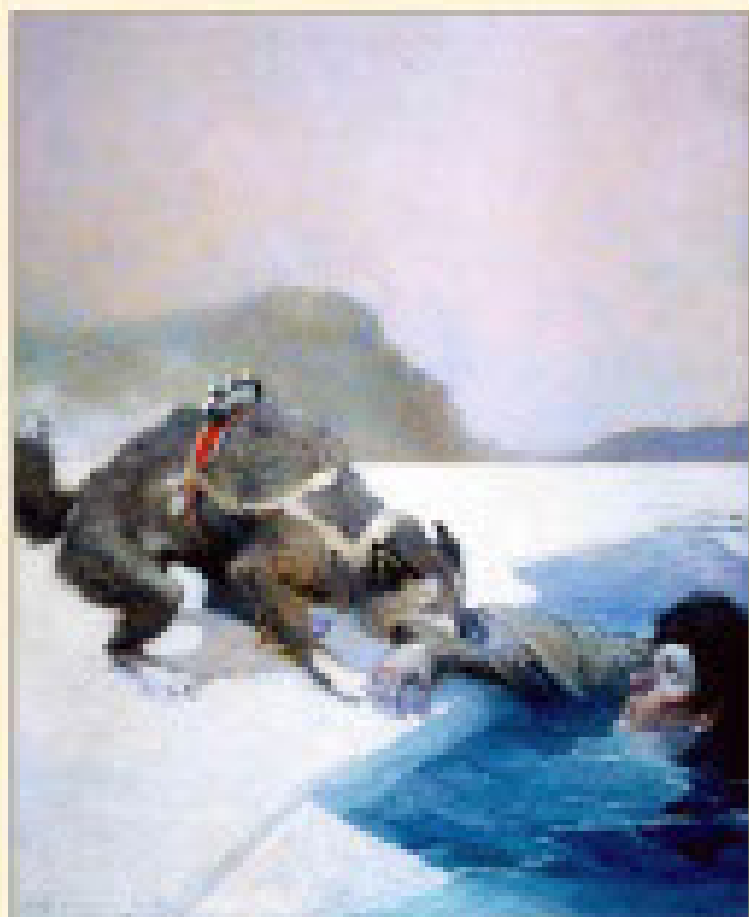
On May 19, 1948, after a prolonged illness, Stapp died at his art studio residence in Barrow-Village Greenwich Village, New York. He was only 60 years old, but he had left a legacy of thousands of unforgettable images that had engaged, excited and delighted the American public. ♦

—by Colonel Charles Wierzbowski, 2010

Colonel Charles Wierzbowski, USMC retired, worked for 23 years as a freelance illustrator for magazines such as *Sage*, *Reader's Digest*, and *Burton's* (B), and as an illustrator for many book publishers and corporate accounts. 26 years after his service as a PFC at sea from 1926, he was recruited to return to duty as a Marine, this time serving for over 19 years as an Artist in Residence USMC, during which time he created large, museum-quality paintings of the history of the Corps. The Marine has over 800 of his drawings and paintings in their collections. Another 200 will be featured in a museum at the San Francisco Marine Memorial Club, and at the Museum of the Marine in Lenoirville, North Carolina. He is the author of six books, among them *The War Book Illustrations of Robert Shorter Stapp: Black, White and Grey*, the illustrations of *Steven R. Kidd and Marines and Others*, featuring 250 pages of color paintings of USMC history. The artist's work may be viewed on the web at [www.wierzbowski.com](http://www.wierzbowski.com)



Original color illustration for *War Book*, the USMC, oil on canvas, 24" x 34", Image courtesy of Wierzbowski.com



## The Freezing Man Frank E. Schoonover ( 1877 - 1972 )

Oil on canvas; 40" x 32"; 1924  
in *Sage* in the Catalogue Raisonné

Cover for  
*Western Story Magazine*  
January, 1924

Appeared in:  
*Talkers of the Trail*  
George T. Marsh  
Perry Publishing; 1924



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Ed Balcourt, 2018

# ED BALCOURT

## Artist and Artist Representative

by Gary Lovisi

Ed Balcourt is a living legend in the illustration field, both as an artist and as an artist's representative. In a long career which encompassed over four decades, Balcourt represented most of the top-name illustrators. While the list of artists he represented is a veritable who's who in illustration, the list of paperbacks, magazines, and movie posters he or his various artists worked on over the years numbers over 4,000. Today, at 88 years of age, Ed is retired—but he still paints, and he is a fountain of information about the golden days of the illustration business.

Balcourt was a major force during the hey-day of the paperback, magazine, and movie poster, and it's hard to overestimate the effect that many of his innovations had on the illustration industry. As an artist himself, Ed understood the unique challenges faced by the working illustrator. He was on the artist's side, and he worked hard to create a better environment for everyone he represented.

Because he maintained a high volume of work through his studio, Ed could afford to take a lower commission from his artists—25% instead of the usual 40%. This lower commission soon became an industry standard and helped every illustrator in the field to earn more money across the board.

Balcourt organized the use of a Group Health Insurance Plan for his artists—and he even kept artists on the plan after they left his studio.

Ed was instrumental in getting the publishers to store original artwork, and in selling first rights only—so that his artists would be compensated again if their art was reused on another cover.

On the publishing side, Ed pushed for the use of offset printing instead of the more expensive and time-consuming lithography that was generally used on paperback covers of the time. The move to offset saved the publishers valuable time and millions of dollars.

Innovations like these helped the artists earn more money, secured their rights, and enabled them to focus less on the business side and more on creating the great work we all enjoy so much today. Ed talks about all of this and more in the following article, compiled from interviews conducted between March and May 2018.

### BACKGROUND

Ed Balcourt was born in Brooklyn, New York in 1921. As far back as he can remember he was always interested in art. As a child he was disciplined from school teachers for his study drawings, and he says that really encouraged his love of art. At about 11 years of age, Ed realized there was a lot more to art, and began to look at it more seriously. Years later he went to a medical college to become a pharmacist, and with urging from his father, continued his schooling with the aim of becoming a doctor. Ed remembers looking into a microscope and drawing what he saw there.

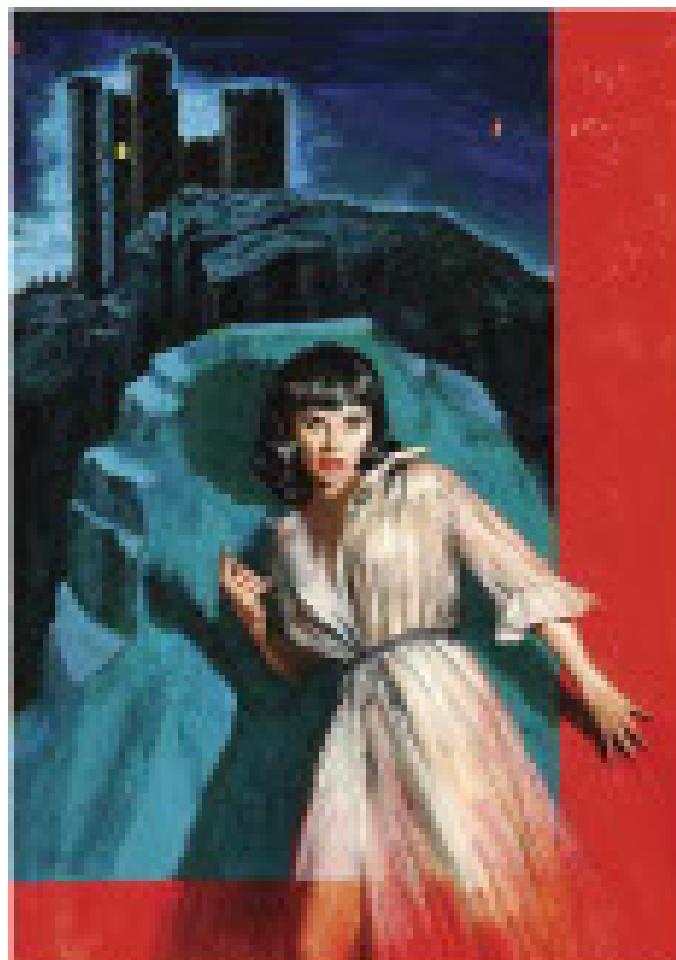
"The teacher would come over to me and say, 'Oh, look what Mr. Balcourt did. This is the way it should look.' Then I decided it is medical art. The teacher said I should be a medical artist. So I told my father what the teacher said and he said that's not good because in the future they'll be using photographs. He was right. Many years later, when I told my



Rolling Stone with Mickey Rourke © 2007, all in colors, 20" x 20"



An untamed male: fashion designer/illustrator Gordon Bennett by Bill Brown for *Rollin' Stone*, circa 1960s. Image courtesy of [www.fashionista.com](http://www.fashionista.com)



Fashion designer/illustrator Gordon Bennett for *Rollin' Stone*, circa 1960s. Image courtesy of [www.fashionista.com](http://www.fashionista.com)

(c) Illustration

father a pharmacist, that I did Pocket Books, he replied, "Why are you making women's handbags?"

Nothing would stop Ed, not his love of illustration, his medical art and then World War II began. "I was 19 years old when I went into the Army and was stationed in the Pacific, with hard fighting in action for a couple of years in the Solomon Islands and Bougainville. That's I got malaria."

While Ed was in the hospital recovering (the "hospital" being only a tent) his unit moved on and he eventually found himself transferred to the Special Service Group, an outfit that helped with USO shows for another couple of years. At one time he was on a Navy ship and began to make art for the sailors.

"I was on a ship being transferred from one island to another. I was sitting down and sketching, and one of the sailors came over and asked if I could sketch his girlfriend, and that he would pay me for it. So he gave me a photo. I sketched his girlfriend as a 16 x 10 sheet of paper, and he gave me two dollars. Then another sailor came over and pretty soon many more wanted sketches. Finally, the captain wanted a sketch of his daughter. Okay, so I sketched his daughter, but I didn't want to charge him. The sailor said, "Look, you charged us." So I told the captain, "You know everybody gave me two dollars." So he paid me two dollars." At this time he also took a college correspondence course while in the Army Special Service.

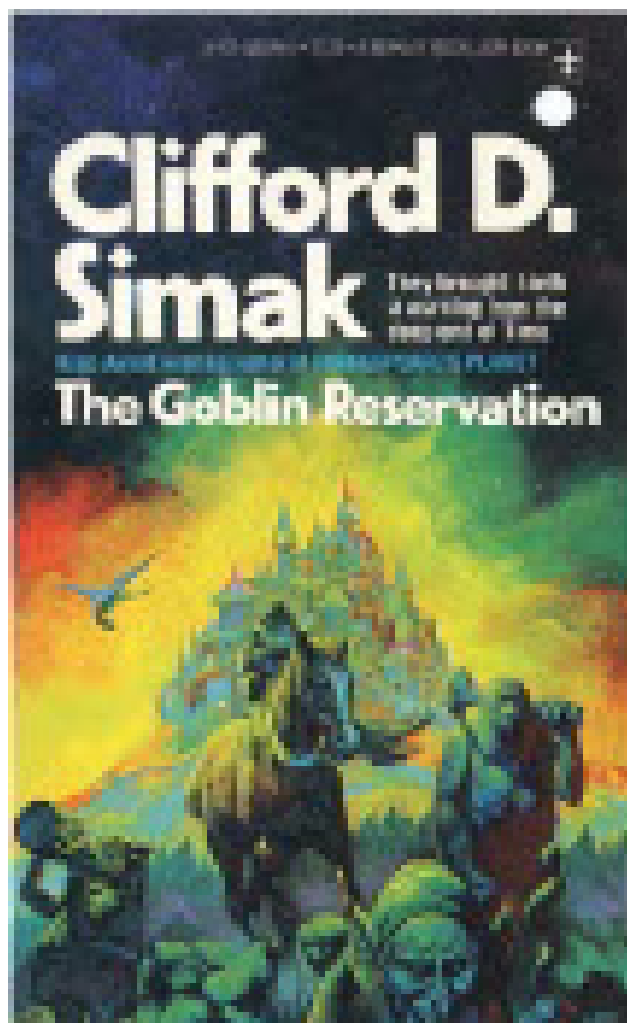
#### EARLY ART CAREER

"When I came back from the War with a year's credit from college, I made up a portfolio and took it to Platt Institute.





An actress waits for attention (caption) illustration produced by DeLacour's studio, circa 1950s. Image courtesy of theGlobe.com PH.com



The Goblin Reservation, circa 1940s. Cover by Ben Smedley



Pageant cover illustration by Ben Smedley

That began my art career. In the late 1940s I was still going to school at night and freelancing during the day. I was doing magazine illustrations for various pulp magazines, working through Ben Smedley. I did some *Pulp* detective magazine inside black-and-white illustrations, and signed my name 'Ed Ed,' but they called me 'Ted Ed.' Funny thing is, there was a Ted Ed already, so they must have gotten us confused.

"During the day I got into mechanical part-ups, with a job putting together ads for a newspaper magazine section. While all that work is done on a computer today, in those days it was done piece-by-piece and you had to layout everything by hand. I used a T-square and right angle, and I developed a very good eye for accuracy. It had to be very precise. I had certain instruments to figure out type and I learned a lot about production, and I'll tell you that came in handy later on."

Ben Smedley, who worked for the *Pulp* account, said to Ed one day, "You know, Ed, you have a good personality—go out and see if you can bring us some work." He had no experience representing a couple of artists then. Ben was a hard letterer. Part of the book covers are set in type, but most all of the titles were hand lettered, and so were the inside story titles of magazines, so they had to have hand letterers. This came in

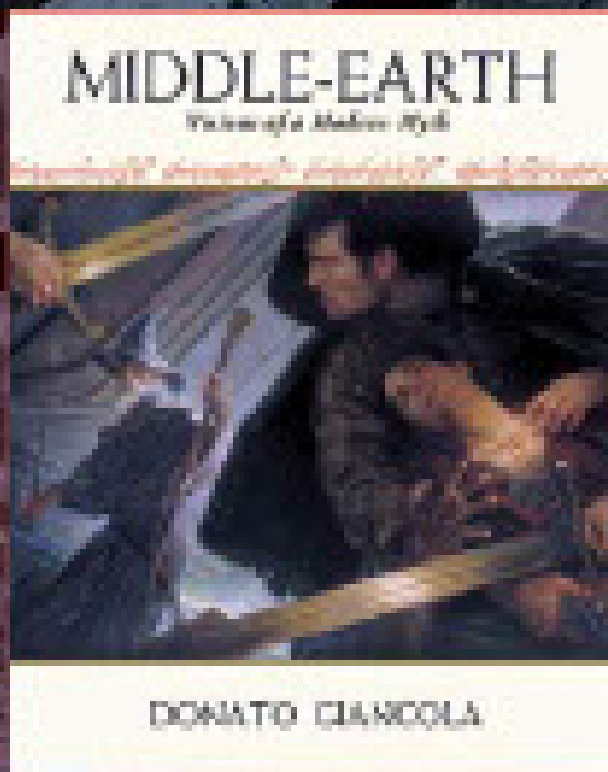
handy when I went into the book and movie business, because the title treatments for all the book covers and movie posters had to be designed and lettered by hand."

#### ARTIST REPRESENTATIVE

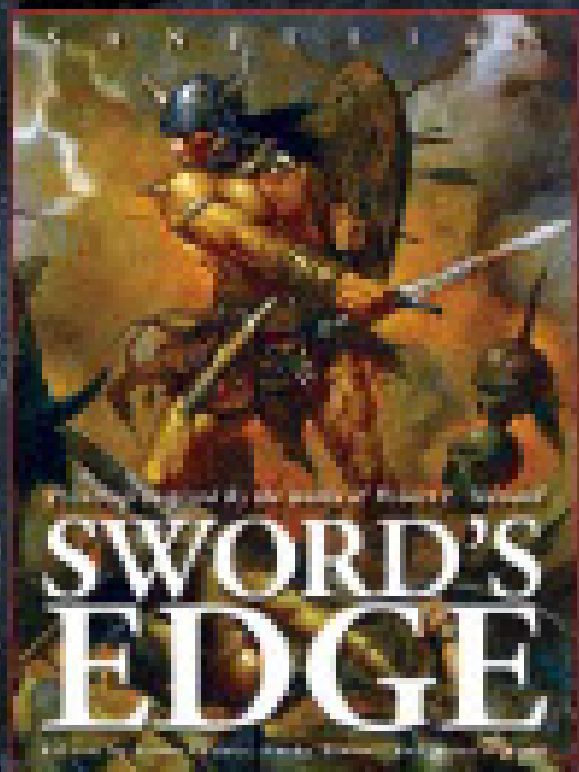
"I got busy with artwork at the time—I was doing a lot of art and I couldn't do it all. I was represented on *Erwood* but *Erwood* was a load of magazines and there, so I just turned it over to one of my friends. The publisher didn't care what it was, as long as I came in by deadline. They never asked who the artist was. It was an illustration that they loved, they had an art director on the magazine and he was just worried about the deadline. So they were happy. You see, they had schedules. They had scheduled meetings, so if you weren't there by 10:00 Monday morning for the meeting forget about it. A lot of jobs I would pick up on Friday. At the time you had to go to the *Murray* for references and *Murray* were closed at that time, over the weekend, until the today."

"My son Harold said, 'Why didn't you become an artist's representative and work from time to time and make weekends (which artists usually had to do)?' Ben Smedley said I had the personality for it and the inside knowledge. It was taking

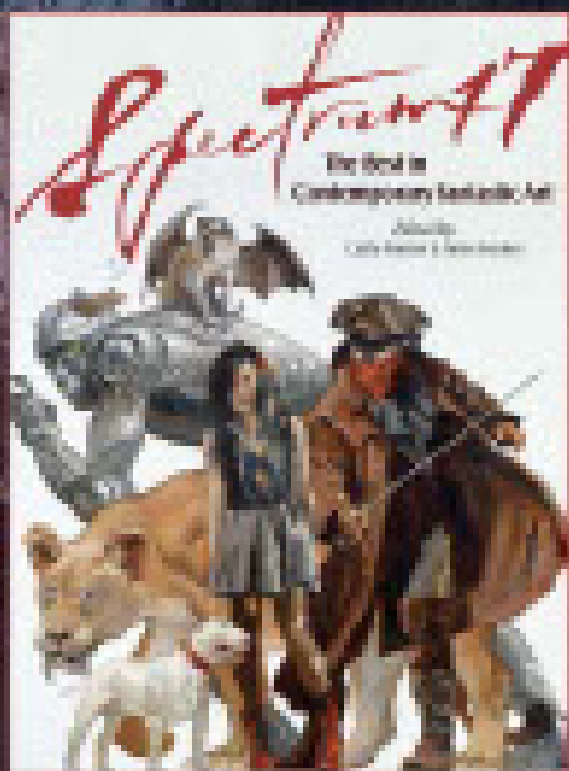
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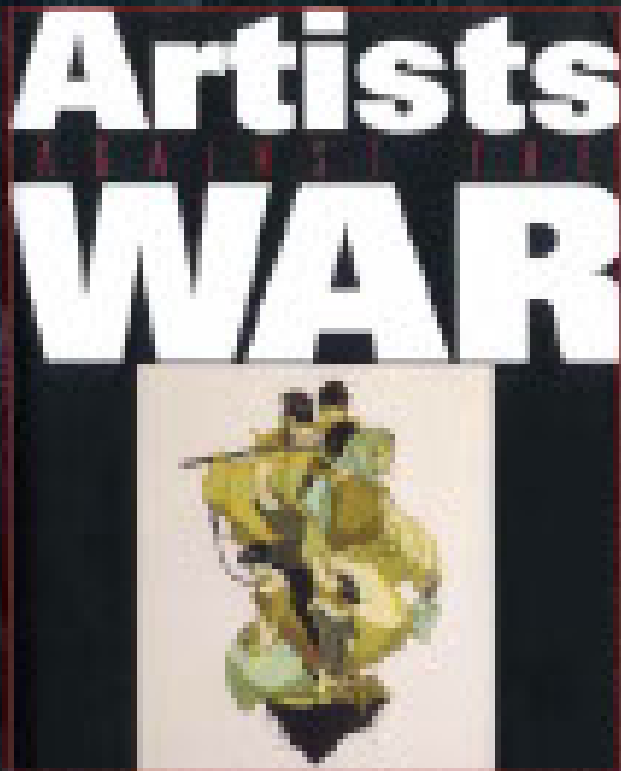
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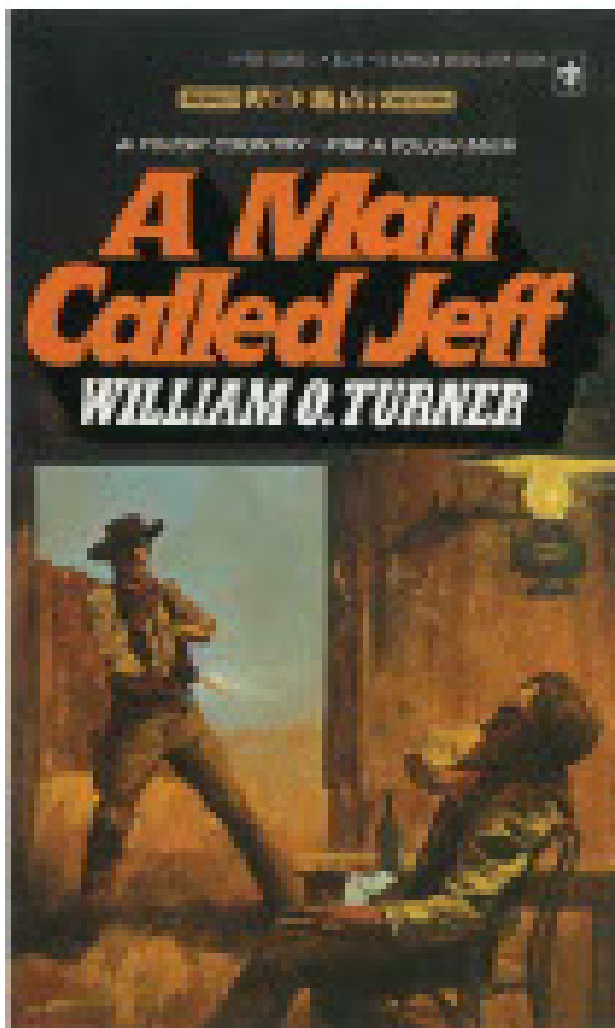
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A Man Called Jeff (1974) Cover by Bob Child.

40% from me when I started. Agents took 40% from artists back then if they furnished space, incurred expense, and so on. I changed all that when I eventually stepped, as I only took 20%. I took a lower commission from my artists because book publishing paid much less than advertising, and in order to enter the field I knew that I would have to do a volume-of-business. I tried to change the field pricing at one time just 20%.”

The artists got a better deal from Ed and they were very happy about that.

“In talking to you, they were happy because there wasn’t much money in publishing. Book covers are what an artist wants to do, as it’s closer to what they learned in school and the Fine Art than advertising art. I know artwork, I know how to do artwork myself so it was easy to relate to artists.

“There were a time when artists came to New York and joined up with an art studio to do advertising art, and they were on a 50%–60% basis where they were given free space, etc. I was invited to those top studios, and the artists wanted me to keep their artists busy, since I would show the samples only to the publishers. This is where most of the top-notch artists came from, since they were established already. What happened is that I caught on with some artists and they wanted to do the



Fugitive (1974) Illustration by Bob Child for the title of the novel, 1974. Ed's commission: 20% + 25% (Image courtesy of William O. Turner, Ed's son)

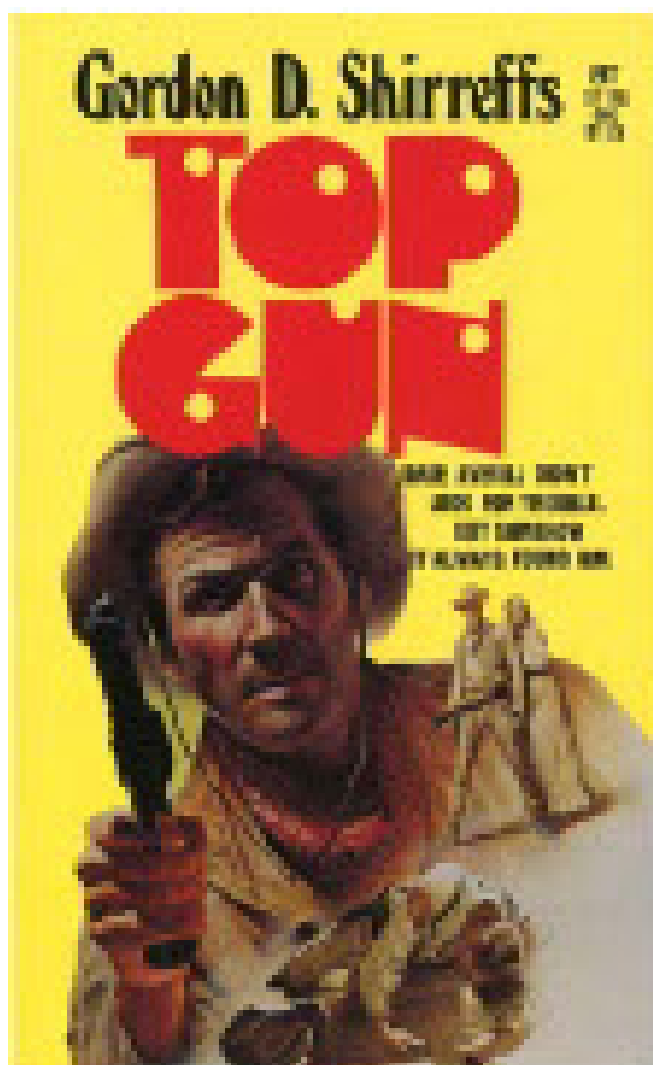
clever thing to hire an illustration as possible, which is what they were taught in school, which was paperback cover art. After a while I wasn’t invited to the major studios anymore, because those artists wanted to leave their studios or join mine. But I was also able to get some of my artists from the top art schools.

“At one time from a black-and-white contest in Frank Bailey’s class and paid the winner out of my own pocket, second and third prizes too, but they had to sign a release for me to use the art for publishing. I eventually got my money back by selling the art, but I also got a few artists out of the deal later on. I was always looking for new talent, since the publishing field was very lucrative. A few artists I picked up from advertising studios—James Morse, Fred Pfeiffer, Roger Kavel, John Lewis, Carl Phillips. I got to meet many I didn’t have in my studio. His top-notch artist Jimmy Stone. From Cooper’s Studio.”

“Since I represented photographers also and did some covers with photos, I was able to start some models in the business. They posed for artists at special lower prices, since it was for drawing purposes only, and they were kept busy.” The photo covers were sold for lower prices, and some covers used more such photos.



Reprinted with Illustration by Bob Eckel for Billie Bernstein. © in various. ©F's ©F. Image courtesy of Heritage Auctions, Dallas



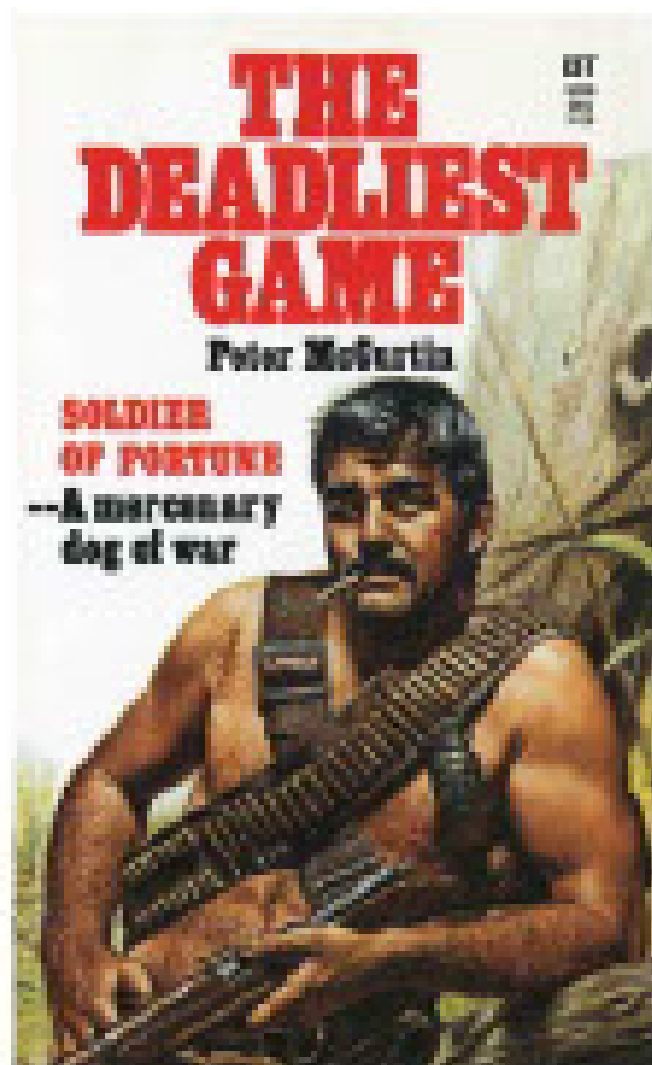
Top Gun, 1975. Cover by John Balle

To speed up the process of creating the book covers, Ed and his wife gave the artists ideas about the cover image so the artists wouldn't have to read the books themselves.

"My wife was a speed reader, so she used to make the outlines, list the main characters and so forth, the main part of the story and what the title referred to. I was able to give those up artists so they didn't have to read the whole book, they just went by my outline. Later on, publishers had an office that would give the artists an outline so it was less time consuming for me. The publishers already knew what they wanted. They'd say, 'Look, Barnes did a book like this. This is the style we're looking for, and it sold 250,000 copies, so go along with this style cover.'"

"I had artists come to me who wanted to get started in the paperback field, so I had them make up samples, especially Western covers. I know the categories.

"At the beginning of my career when I went into my own business, I did all of that books for about a year. First dealing with Texados, then came Walter Brooks. He came from Western Printing & Lithographing and was there on a temporary basis. He asked me if he should take a steady job there, and of course



The Deadliest Game, 1975. Cover by John Balle

I saw the handwriting on the wall about the field and I said, 'No!' Since there were only four books a month at the time, I used James Mearns and Mike Ludlow from Barnes for awhile. When I first started with Dell, I wanted the acceptance to have my name associated (Baleant) — she thought I was a relative of the owner (Delaunt). If there were ten people waiting there, she gave me the red carpet treatment and let me go first. This made it easier to keep my other appointments with my other accounts, since I would always have a half dozen people to see besides a husband with an art director and I was able to pick up work for all my boys.

"I did a lot of work for Martin Goodman with Lion Books and Lion Library. He owned Magazine Management, Goodman was Magazine Management like a factory. They had magazines like *Black Adventure*, *Male*, *Male*, *Male* — wrote for them early on. That's where I started a lot of my artists, on *Mag* or *Male*. It was a training ground for my artists, first as black-and-white market stories, then two-color, and finally into the books with full-color covers. Once I got them on a Lion Library book cover, I showed it to other book publishers and that's how an artist climbed the ladder. Also, McMurria and Tinner were

training grounds for starting-up artists.

"I did all of Ballantine's books for a while, for instance, for wife, Betty (she had a month, some experimental covers but when they were starting that was book business. I worked directly with the Ballantine on the covers, but I never saw much of Betty.

"I worked with all of the major publishers, but I was the primary provider of work to all of the above mentioned accounts, before they eventually opened up to other artists."

Another innovation Ed was involved in was helping publishers change over from printing their covers with lithography to printing with photo offset.

"One of the small publishers came to me and asked how they could save money on printing. I told them about changing from lithography to photo offset for their covers. When they did a book cover by lithography, it took them three months before the book got to market because a lot of things had to be done by hand; separations, things like that. You know what I got for it? I don't remember the company, but what I do remember is that they took me to lunch at the Four Seasons. There was a fountain in the middle of the floor! The chef came up to me and the printer said, 'What do you want, Ed?' They wanted the check right in front of me!

"We had a lot of ideas for the publishers, like for Three Books. We were always looking for ways to save money. For instance, you know what, we can buy your paper for you too, and that would save you a lot of money change." We're talking about a lot of money now.

"Here's another thing, the spine was small on some of the books. The spine was too thin. So John Legales came to me and said, 'Why don't we make the inside ten larger and increase the page count of the book?' Well, we didn't realize that that's what we were talking about! Larger pages for people that can't see so well, and we realized people were buying the books because they could see it better. Otherwise it was too small to read. John Legales was again an director and I wouldn't have taken on the in-house jobs if it wasn't for him. He was just great at what he did."

Ed continued as an illustrator to produce the occasional cover painting for the publishers himself, but his unique outgoing personality and his intimate knowledge of the business made him the perfect artist's representative. As the paperback and magazine field grew in the 1960s, so did the demand for quality art. Publishers were unwilling to color covers to use on paperbacks and magazines, and the better magazines carried beautiful black and white interior story illustrations. Ed believed was one of a small handful of four or five people who represented art on the paperback, specifically, and he would continue to the field for decades. Later in the 1970s his work would evolve, as he would not only represent artists and supply publishers with cover art, but Ed would put together the entire book for publishers like Three Books, Midwood Books, Schramm Books, Eureka Publishing, and MacFadden-Barnell Books. In effect Ed would hold the position of what we

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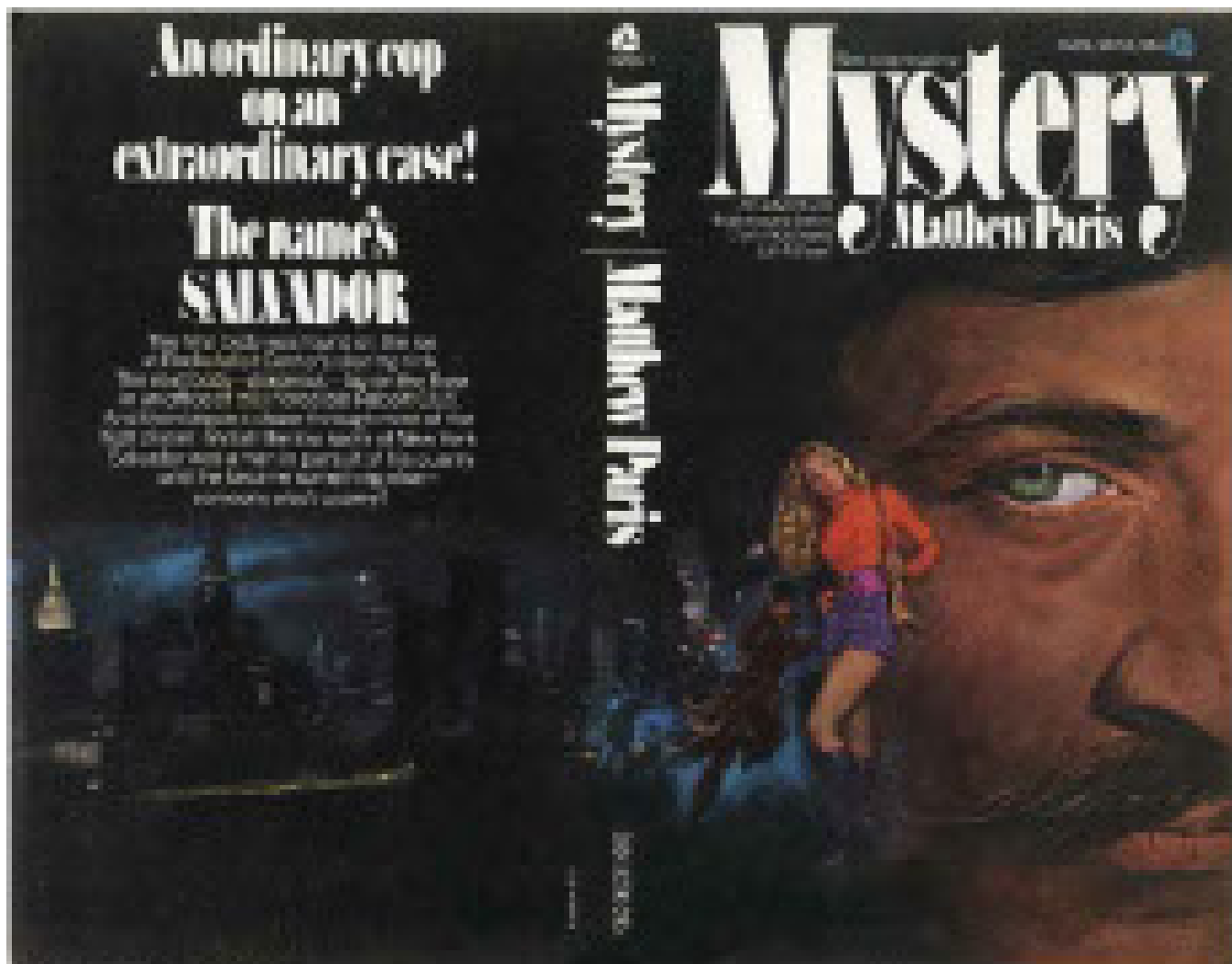
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Mystery, 1971. Cover by Steve Eastman

and consultant art director with an early version of book packages, because he would furnish the publisher with the entire book package. The only thing he didn't do was acquire the manuscript.

"Midwood and Tower were Harry Sherman's accidental job. I worked for him from the beginning. He came from a custom company. One day he said, 'Ed, you want to become my partner? Give me \$10,000 and we'll become partners.' At the time he started with two books a month and he wanted to double. And I said, 'Why should I become your partner, I've got a hundred guys working for me, why take a risk?' Ten years later he sold his partnership for 13 million dollars.

"You know, I did an average of a paperback book a day. At least in a month for the first ten years, with all the artists that I represented. I put these books together as they were ready to print. I did paperback book covers from the early 1950s to the early 1980s. As a matter of fact, I got some art directors their job at paperback book companies, such as Pyramid Books."

"Some covers were done very nice. The only thing we knew was that there were private guys, even their wives were owners. There was no censor because I like in the covers. There was no rating on books, so we would do it as sexy as we could until it was pulled off the market, then you know how far you could

go. They never told us which books were censored, but I know the books that were pulled off the market were redistributed in different areas.

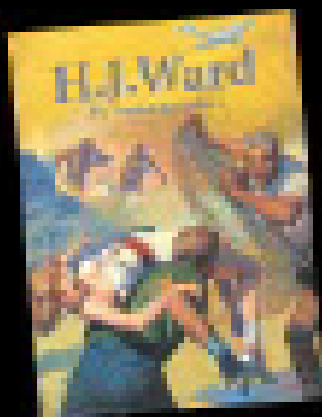
"I used to go to Harry Sherman's Christmas parties at Midwood Books, Tower Publications. I was like the master of ceremonies. That's where I met the authors. I would only meet the authors or editors once in a blue moon. I remember mystery writer and Midwood author Mike Ardmore well, and liked him. They brought out some models to liven up the party. Christie James was one of the models we used, she eventually became a Copartners director. She once sent me a photo of herself when she was 20 years old and she still had a nice shape. She was really built and she was still all there at 40 years old.

"At the party Harry also had people from the magazines he did on soap operas and he even gave out awards. I couldn't stand coming to these parties. You know, Harry Sherman was a football player, and we were very close friends. I did his books for 12-15 years before he bought Belmont Books—he didn't know I was doing Belmont Books also. It became Delacorte. One day Harry came to me and said, 'Ed, I can afford an art director now, but I want your continued editing to me art.' That's when John Loggins retired and I acquired Martin



# H.J. Ward

by David Saunders



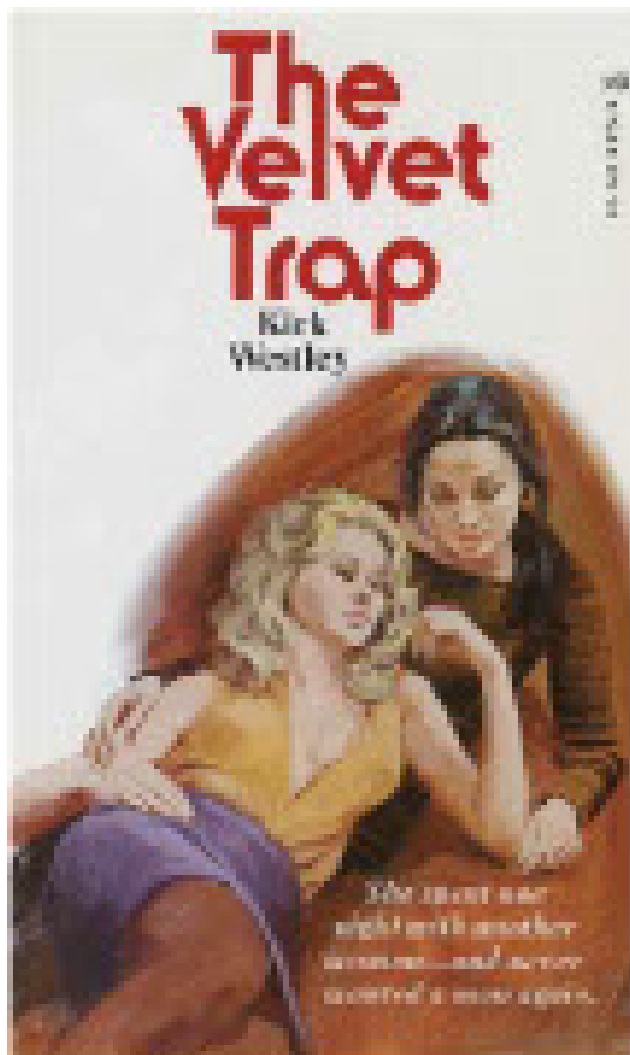
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The Velvet Trap: Cover by Boyd Brown



Illustration: paperback cover by Boyd Brown

Pickwick who came from Pyramid Books.

"I did covers for Avon Books, and they knew Pickwick, so when they had a special book to be designed I had Martin Pickwick do it. He had good sense of design, but I always saw the English flag in his work. I also did Paperoi magazine for MacFadden-Bartell, since I also represented photographers and we used our photos on the covers and inside the magazine. There was a time I did most of the paperback covers for MacFadden, for Art Director George Gray and the photography for a full romance magazine. The cover plus the inside photos illustrated stories were with my photographer, Lew Merrin, and Paperoi with photographer Bob Brown.

"One of the things I was able to do was establish a health plan for my artists with Blue Cross Blue Shield. Lou Marchant, John Lewis, and other artists I represented all had children through the health plan, so this was important. I formed a group health insurance policy so they only had to pay a low premium-group price. I tried to make changes in the field."

"While rep work slowed his own art output, Ed still did covers himself from time to time. Ed told me, 'I did a book cover if my artist was hooked up. If he had five books to do

and he was behind on a deadline and I came in with a stack book, he'd say, 'I can't do it. Ed' I'd say okay, then I called up the art director and ask him if someone else could do it. So Ed did another artist, and if he doesn't want to do it, since it's only a \$200 job—and he's working on \$400 jobs, he why make a \$200 job? Now, I'm stuck with a book cover job—I'm not going to give it back, right? I don't want some other studio to do it. So I took it home and did that night. I didn't sign it, but I billed it under an assumed name. These were done for 'Invest Books. Most were mysteries, and I saw one sold at a recent Heritage auction. In fact, in that auction they sold covers of mine under my name. I don't know what happened to the assigned cover art.

"I did all of the early Ace Books from the beginning. I remember Donald Williams, at the time I thought he owned Ace Books. I thought he art director name, but he was a doubley little guy. This is when Ace started with the Ace Doubles, and I was supplying both covers. At the time I just did the cover art for Ace; years later I was doing the whole package for other publishers. These included Invest Books, Instant Books, Midwood Books, Remcon Publishing, some I mentioned

print, like MacFadden-Barrett, and many I don't remember off hand now. I did the covers, type type, photo-lettering of cover titles, and the back covers re-designed too. We figured out how thick the spine would be, we wrote the copy on the back covers, and all those lesser things. I was a consultant art director for all those publishers.

"But Maguire did a line drawing style in some of his backgrounds, so as not to take away from the main figure in his cover art. Rudy Nappi painted a full background to play a safe, but I had them both doing Art Books for years, since I had all of Art Books with my artists for a long time. Maguire and Nappi really knocked out those covers, and since they didn't pay much it was a matter of delivering as much as you can to make out of the time. Also, they were able to knock out lots of Tower covers in 30-sec. These accounts were also used while waiting around for maps or tapes from other companies and to start new artists in the field. Later I was able to take book covers around to better accounts to up the price for them.

"There was something called photo-lettering. Some artists would design a letter and make the whole alphabet and then they made photographs of it. You could buy it condensed, spaced, slanted, whatever you wanted it for the cover and you used it for the cover title. I showed the artist where to leave space on the cover for the title, so about one third was dark or

light for the titling, otherwise they'd have to cut the panel and put it in.

"At one time Eastern Books came out with 12 Westerns. They wanted to flood the market so they could kill competition, which was my goal. Len Leone needed 12 Western covers in a short time, and I got at least half of them. A lot of the guys did the covers, Ron Larson, Roger Kautz, and I introduced Carl Hartman's work to art director Len Leone, and he brought Carl's samples plus gave him suggestions. This may have been around 1962. Roger Kautz wanted me to start him on paperback covers—in a short while he was on Eastern; he did the cover art for Java, the paperback published by Eastern Books, and the same art was used for the covers. He got more for second rights than he did for first rights! Roger Kautz was one of my top-notch artists and he came to me one day and said that Eastern gave him an exclusive contract. What Eastern was trying to do was to tie him up with Eastern, so he couldn't work for anybody else. I got a contract to do a few books a month. One publisher hears what's going on and they all start to do the same thing, and all of a sudden I'm living more left and right.

"Let me tell you something. I remember when I got married and I was living in Brooklyn for about six years. Except on the subway and mostly women are reading books and men were reading the newspaper. I used to look at the covers, and said

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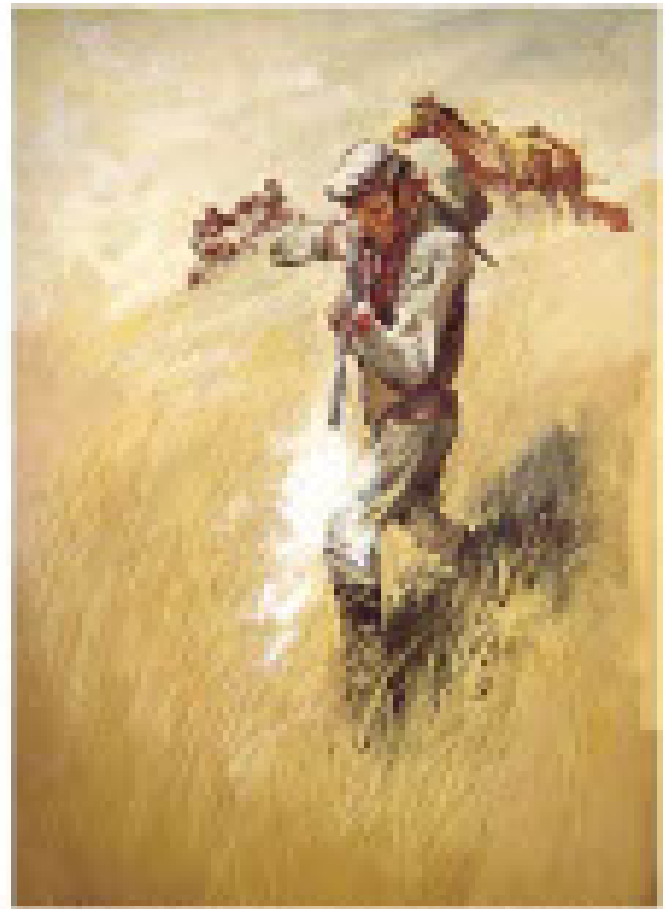
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Illustration 21



Figuralist cover illustration by Paul Harrison for *Book of the Dead* (reworked as *Book of the Dead*) 1977. Image courtesy of Heritage Auctions, USA.com



Figuralist cover illustration by Paul Harrison for *The Big Man* (reworked as *Book*)



Figuralist cover illustration by Hugh Southall for *The Defiance of Sir Johnstone* (reworked as *Book of the Dead*) 1977. Image courtesy of Heritage Auctions, USA.com

St. Illustration

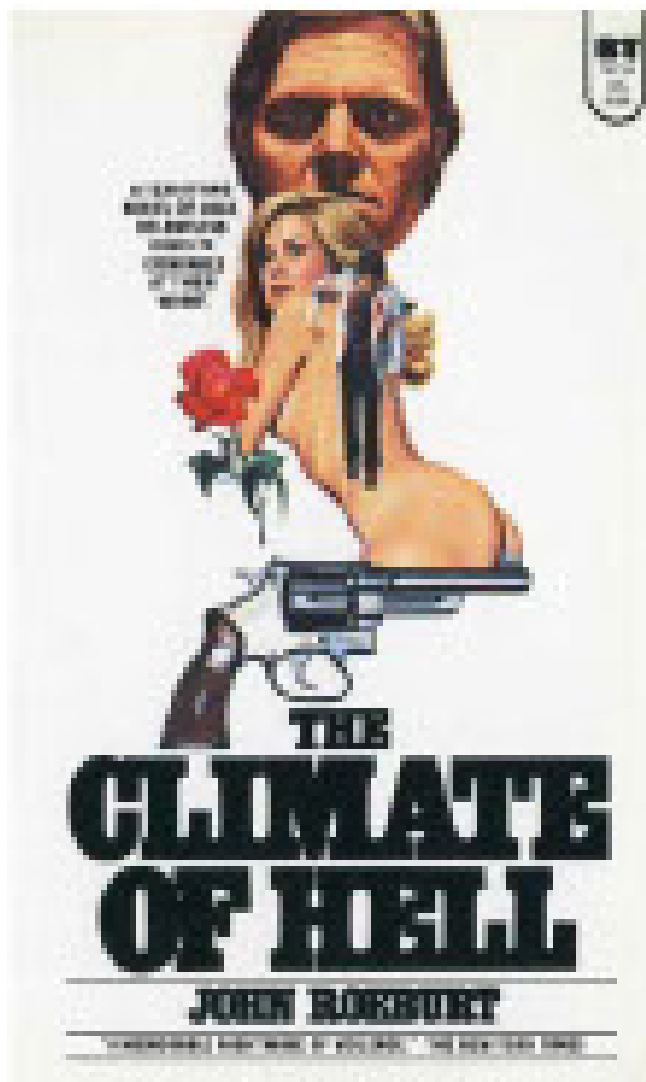
to myself, 'Oh my God, I did that cover, and I wanted to say 'You know, I did that cover.' Later on, everyone was reading newspapers and no one was reading books. At about that time they changed to photo covers, since they were sometimes less money and faster to do. At one time I represented John Deane as a photographer, and he shot some great magazine sections for my accounts. He wasn't an illustrator at the beginning, and then, of course, Playboy changed a lot of the field too, those men's adventure magazines all of a sudden had photos of half-naked women and they became girls magazines.

"Incidentally, I had a hard time changing the pulp cover art to the realist style at the beginning of my career. You know, like Harry Barton was a pulp guy. Pulp covers had a cartoon look to them, and to paint more realism made the covers look more convincing to the reader and sometimes it was just a matter of using live models instead of making up characters. One example is Ken Barr; he was a cartoonist and I told him you gotta use models, and he became very good at what he did. He was able to use his cartoonist ideas in his work too, to exaggerate a situation with an extreme perspective. Ken started at Tower and did a load of covers in the field for some other accounts and he also did some movie poster art for United Artists. That became one of my biggest accounts for twenty years before they were bought up by MGM.

"I told the publishers, 'You guys are giving me a job with no have to eat two models or more, and you're giving the same



Reprint cover illustration by Hugo Balthus for *The Times*, 1963. Source on hand. 80 x 60" image courtesy of Heritage Auctions, [www.10.com](http://www.10.com)

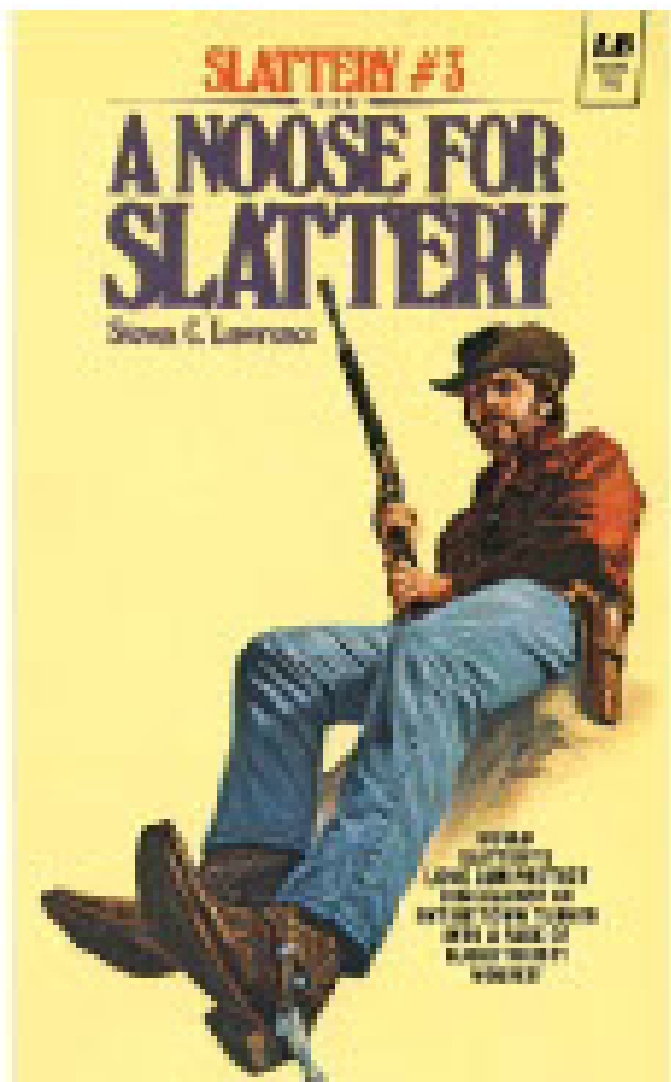


The Climate of Hell. Cover by Bob Latta

price to a guy that would use only one model. Why can't I get a little extra when we have to use more models?" After many years they gave us what we asked for and I finally got them to pay for increased expenses too. Now the whole field pays for everything: costumes, photography, film. I fought for it and I got it for the whole field. Once one publisher submitted to it another followed suit because they said, 'Oh, well, they got all the artists going over there because they're paying their expenses. Come back and we'll pay your expenses.' Now the artists were able to turn out better work, since they didn't have to sleep on expenses and the whole field seemed to get better. I tried to up prices too, since I heard what some writers were getting (I was once waiting to see the AD at Dell, and a writer told me he was waiting for a check for seventy-two thousand dollars for an advance for his next story that he didn't write yet). I understood that Jimmy Jones was one of the first to get an increase from Dell.

"About some of the models we used, Steve Holland was a famous one. He was used on a lot of Western covers. Charles Jones was another. Gamy Gaylon, well Jim Moore and Bob Maguire used her a lot and I can always recognize these models on a book cover, even today."

St. Illustration

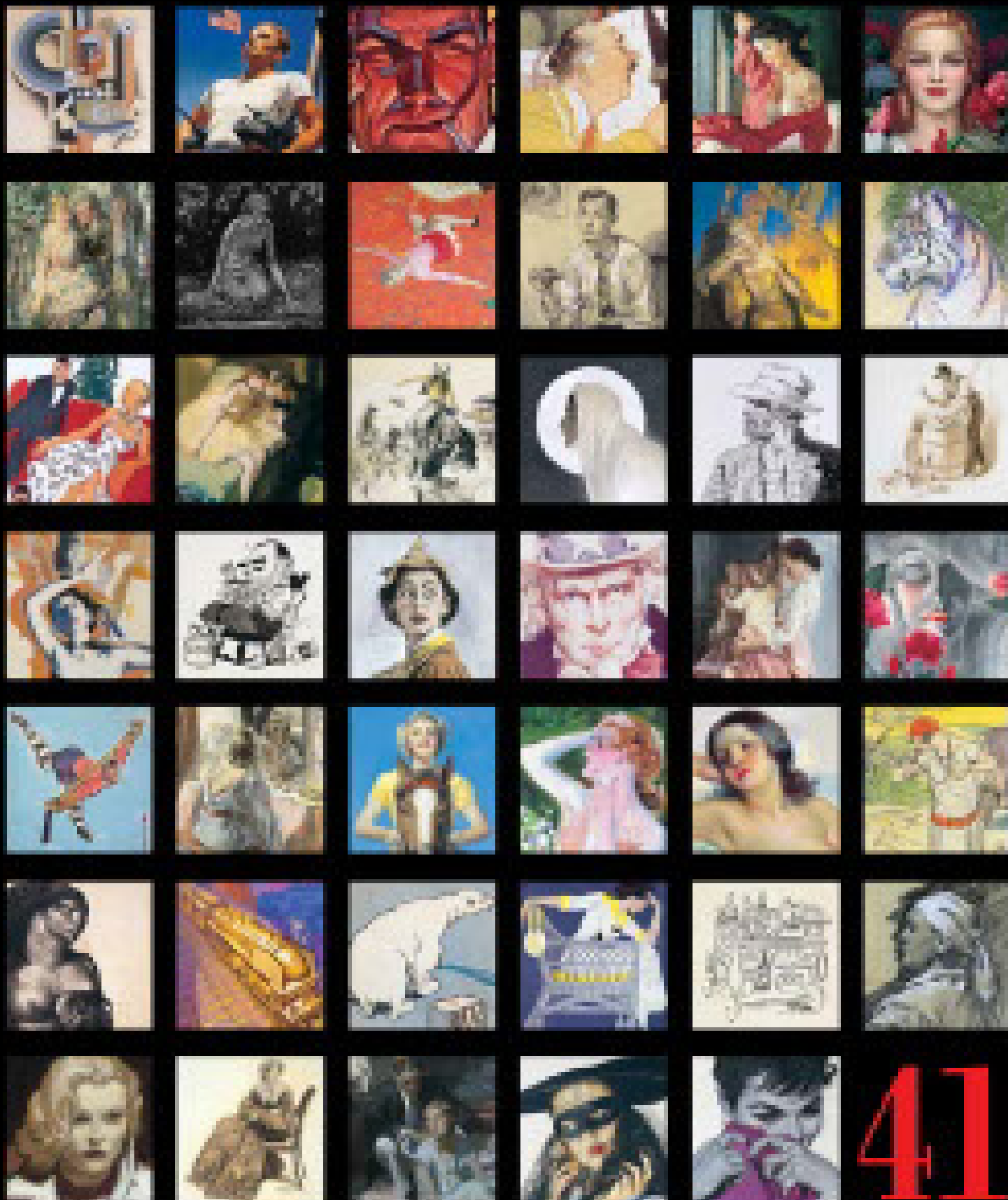


A Noose for Slattery. Cover by Bob Latta

About getting the original art back from Pocket Books for the artists, Ed told me: "It's a funny thing, Ted Lawrence brought me to a conference with Pocket Books, and told them what I wanted to do about the original art. I was already telling them in a certain way that stipulated they were only to use the art for a one-time use only. Pocket Books was running out of storage space and Ted asked me how he could save money. I suggested I could save them some money by having the art returned to the artist, since it wasn't considered a complete sale. They were running out of storage space anyway. So it worked out fine and the art was returned. Eventually the goal was throughout the whole field and the publishers finished books for artists."

"When publishers wanted to keep the original art, I had them pay the taxes directly to the state in order to keep the original painting. The return of the art worked out for a lot of other artists and publishers. I was very proud of my part in this."

About the process of cover creation, Ed explained, "Some of my artists would present pencil sketches to show what they were going to illustrate for the cover, and if you're dealing with an art director who went to art school he would be able to



**41**

**MASTERS OF AMERICAN ILLUSTRATION – 41 ILLUSTRATORS & HOW THEY WORKED**

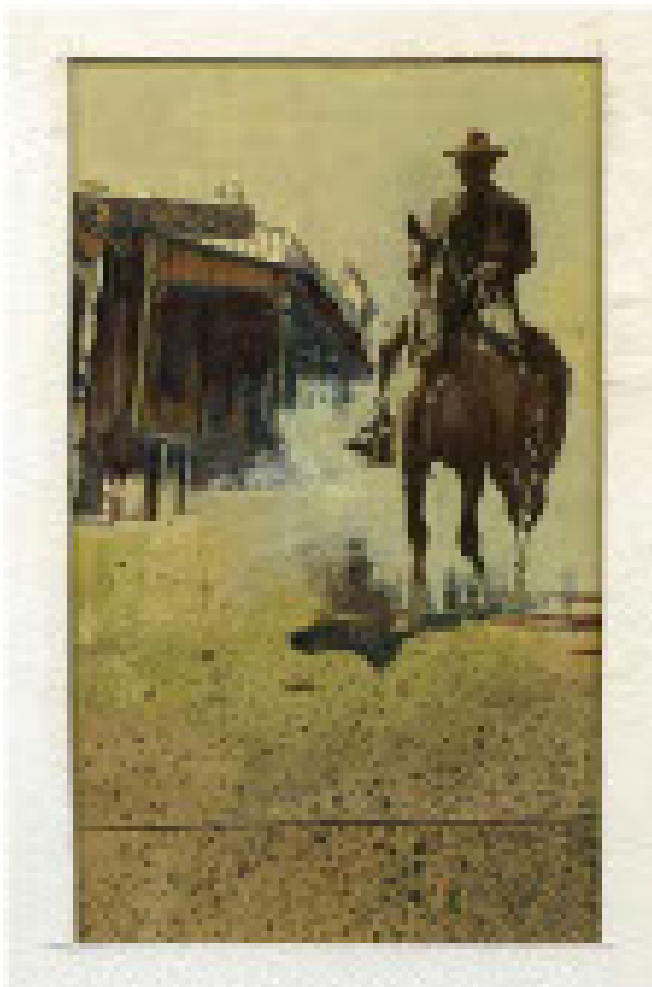
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Pagebook cover illustration by Ken Kesler



Cover layout for a paperback cover illustration by Ken Kesler, Ken Kesler

## So Illustration

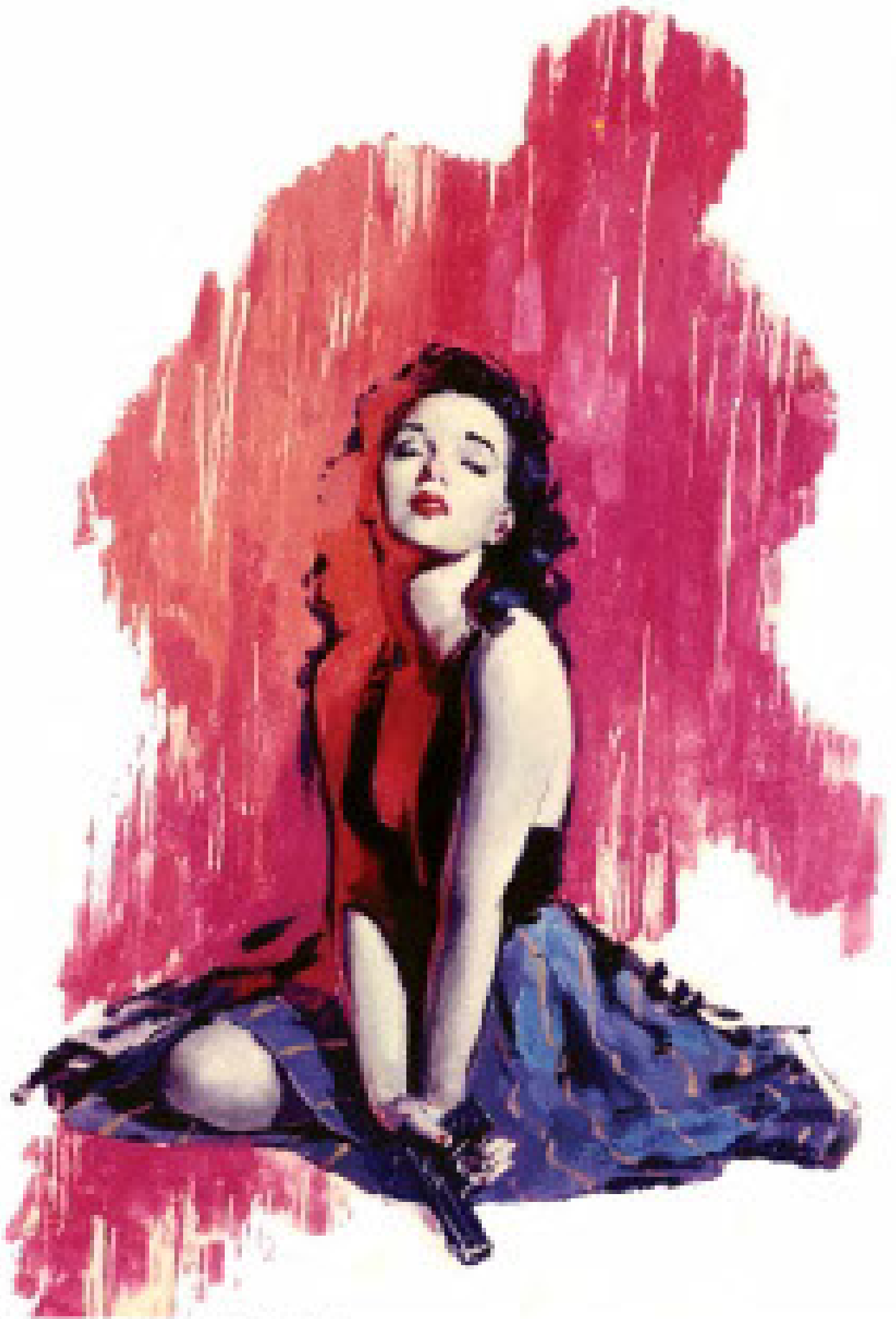
visualize what will be delivered. But sometimes I dealt with editors and publishers directly and they couldn't imagine what the cover would look like so other Westerns were a category in almost every publisher's house, so if an artist would present a half dozen sketches or what I call a color comprehensive layout, the publisher was able to pick out what they wanted. The leftover color sketches were shown to another publisher, since it always seemed to fit the story of another Western, and I would continue to show them around until they were all sold. I used to present these color comprehensive layouts with a mailing card to make it look more professional.

"Most artists that dealt with art directors only presented pencil sketches, and they would use the cover sketches for another job somewhere else. You often see where an artist would use photos of a model from one job and use them for another job. I wouldn't be surprised to see an artist reuse a figure from one cover to fit into their illustration, and just do it in their eyes so it wouldn't be recognized. When you compare covers you can see that it was done. These were jobs that paid little, and didn't allow more than the payment of one model. Looking at some of the covers I can see that the same model was used for other figures in the same illustration, just by changing hair color, outfit, or whatever. Sometimes an artist used a photo that was that for a different job in the past, since they had it on hand. Fred Fisher used his wife a lot, and I could recognize her, and since I know what Fred looked like, I was able to see where he used himself and just added names later—because he was going looking up top. Daryl George used his wife, and Ken Kesler also wanted a model and used her in some of his covers. Since I knew what they were looked like, I was able to figure out who they used."

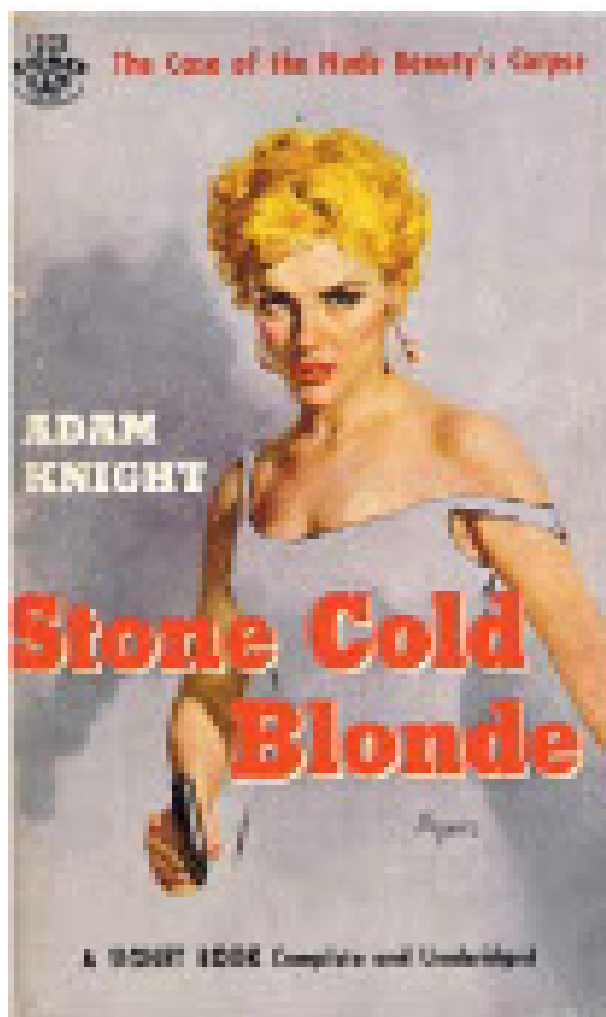




Fashion illustration by Benetton for The Kaftan - Blue Paper 2003. Source: on brand, E&F s.p.a. Design courtesy of Heritage studios, Milano



Figural cover illustration by Robert Rappin (5) on back



Stone Cold Blonde, 1958. Cover by Robert Ripley



Requiem for a Whore by Ed Ham Knight for The Best Detective, 60 or more, 1957 or 1958

One thing Ed didn't like was being called an agent. He thought of himself as an "artist representative," but he wasn't listed that way in the telephone book. So he took on the phone company and had them change the category listing in the Yellow Pages.

"That's one thing I didn't like. Agents are in show business. The telephone book listed us as agents—there were maybe five of us who represented artists back then. I had them open up a new category called Artist Representation.

"Although there were agents in the field, they had no art background. They just picked up the phone and defined the job. They didn't show the artist a layout to use, or how to build up the composition, suggest what models to use, and be able to control the painting before it was delivered. There is much more involved in being an artist representative than just being an agent. It is not the same thing."

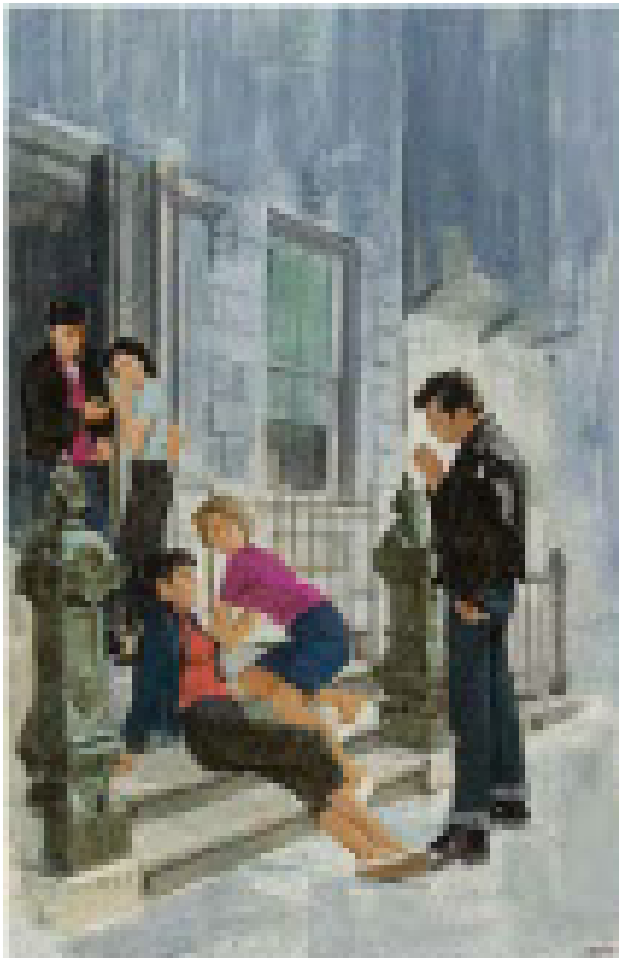
#### THE ARTISTS

Ed Ham Knight often called his artists "his boys," and he speaks with great affection about each one of them, as if they were members of his own family. He always felt he was working for the artists rather than for those working for him. He worked

closely with his artists, giving the younger fellows the benefit of his wide experience. Ed had always been a teacher of art as well as a student of art—so his advice was practical, especially for the newest artists starting out in the field.

Ed said with pride, "I've seen the best top-notch artists in the world and dealt with them, so I learned a bunch. I've been Frank Institute since, so I was a seasonal artist before representing artists. I developed artists in the paperback field by showing them how my other artists had worked before them. I had my hands in the whole field and saw what was going on from one account to another. I knew my competition and was able to get the jobs. I had to-hang accounts that my art directors handled—John Legates, Martin Federick, and Dick Kays (Dick only worked on music concepts)."

Ed's art list reads like a who's who in the illustration field. He represented over 100 artists, and some of the ones he can remember include James Earl, Bob Accoriano, Ken Ray, Harry Barlow, Rudolph Boland, Henry Bertram, Charles Copeland, DeLois, William Downson, John Doolbo, Elmo Doolbo, Marvin Easman, Jack Fungaro, John Frenno, Charles Frost, John Gay, Paul Goggin, Daryl George, Mervin Givens, Carl Hamman, Steve Holland, Jeff Jones, Frank Kahn, Morgan



Booked cover designers in Times Square for Bill Holt, 1958. Painted on wood, 11.8" x 17". Image courtesy of Heritage Auctions, [www.ha.com](http://www.ha.com)



Women peeped-over Barbara in Times Square

Kane, Roger Kappel, Mort Kanter, Bob Larkin, Ben Lauer, John Lewis, Mike Ludlow, Bernard Lynch, Robert Maguire, Lisa Marchant, Joel Malmed, Gerald McConelli, James Myers, Bruce Orban, Rudy Sapp, Don Neizer, Bob Newquist, Victor Olson, Adrian Osterling, Fred Phillips, Jerome Pollock, Saraann Pallas, Eddie Pope, Paul Baker Lambert Rank, Tom Ryan, Al Ross, Bob Schulz, Paul Stinson, Jack Thaxton, and Jerome Thaxton. He also represented photographers: Leslie Keane, Lisa Murray, John Drafka, Herb Ransel, Gerry Law, and David Truitt. Many were top-notch artists like James Aron and Mort Kanter who were topped just on major magazines, and they covered themselves on books. These are all the names I do remember now, but there are many more. Some stayed with Ed for a short while, just to get started, while others stayed with him for many years.

Here are Ed's comments on some of his artists and some other people he worked with:

**Bob Larkin:** "I told people an artist they should look into me. Bob Larkin. He did serious art, and he came to see me and I gave him paperback to do. After showing him what had to be done, he became tops in the field in a short while. He did a lot of paperbacks, book covers for me, including loads of movie poster art."

**James Mace:** "I represented James Mace for about 13

years, and for those years all his covers were through me. He was one of the first artists I represented. He did the Mickey Spillane covers for Signet Books. After an operation he left me, and one day I met him at Lancer Books. I think the art director there was Horne Winters, and he was picking up a book there for Ed. I was getting him \$400 years before when other artists were getting only \$250. They didn't pay too much for covers at all some accounts. I even modeled for James on some covers. One of the female models he used I later saw on stage on Broadway. Horne Winters eventually went into the movie producing business."

**Gail Phillips and John Lewis:** "I had an artist, Gail Phillips, who did some Saturday Evening Post art using colored inks. I gave Gail a lot of jobs. Pocket Books, Simon & Schuster, Sol Brothman, LAD of PocketBooks called me one day if I had an artist to do children's books. I gave it to Gail. He said, get me more of these books, because at that time Pocket Books paid \$300 for a cover, but we got \$750 for this one and he said he could handle it out in a week. He was able to work in colored inks. At that time making \$750 a week was big money. Gail Phillips also introduced me to John Lewis. He said he had a kid wanting with him and he wanted to keep him busy. So I took on John Lewis. John did Jerry magazines and a lot of action scenes and loads of Western paperback covers." John



Reprinted cover illustration by James Howe for *Dark Dream*, 1988. Reprinted with permission, 14" x 11.5". Image courtesy of [thehighstyle.com](http://thehighstyle.com)



Reprinted cover illustration by Fred Miller for *The Mirror 100* on board, 30" x 30". Image courtesy of Working-Classness, [WC.com](http://WC.com)

Loose is a visual artist today.

**Robert Maguire:** "Normally, Bob Maguire came out of the Art Students League and ended under Frank Kelly. I understood he did a couple of paperback covers before he met me. He had to do a book a week to make a living. I used Maguire on many paperback accounts for mysteries, very girl stories, he also did inside magazine illustrations. He was a great friend to me.

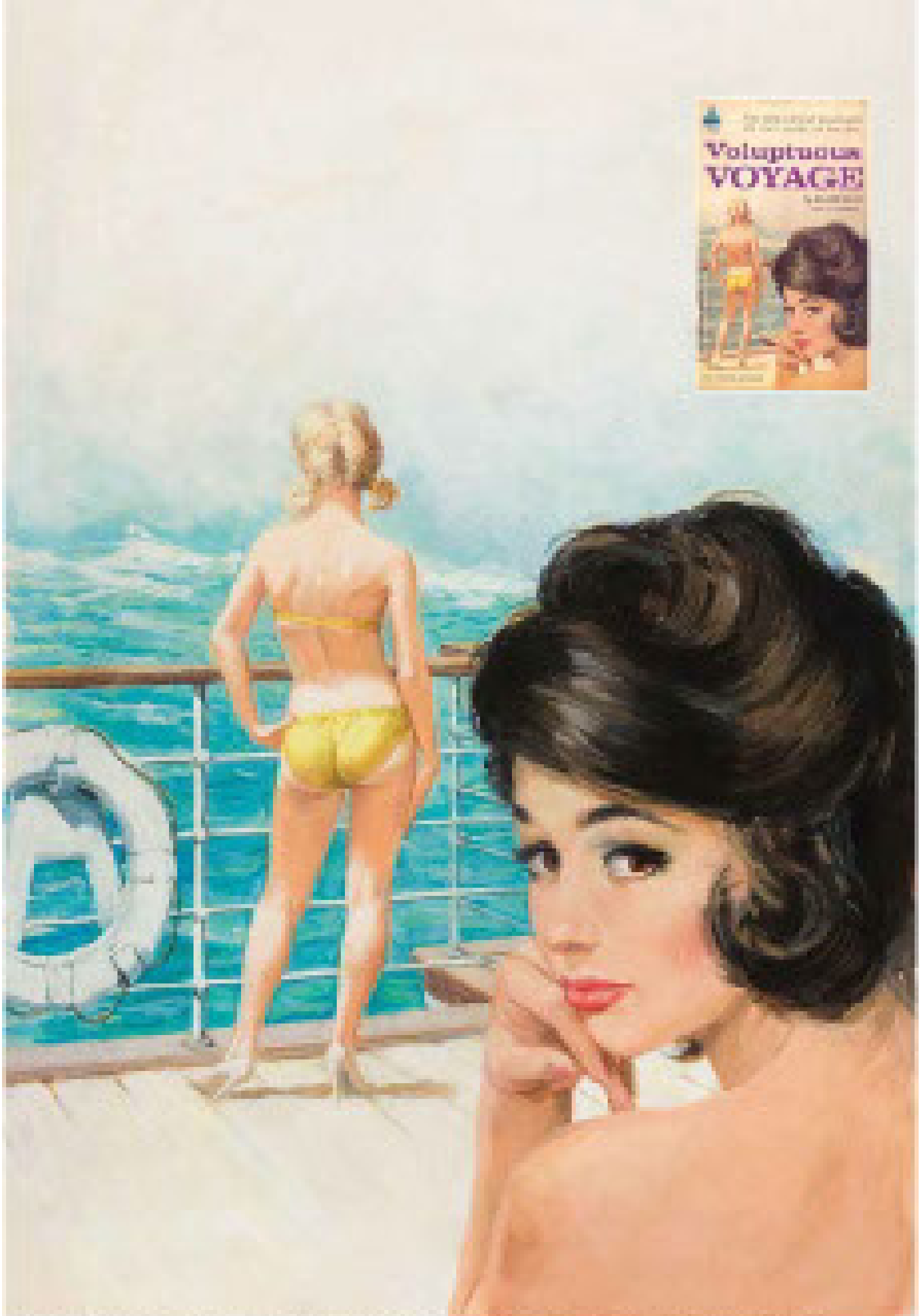
"Maguire and Rudy Nappi did a lot of work through me. Maguire was always a little stronger and versatile, but the others remained close friends. Maguire's Gothic expertise was the best. Maguire did the covers for a lot of Signet Books in the 1970s. He, Nappi, and John Lucas went to a greeting card company when the field slowed down for a while, like 9 years in the late 1970s. That was when John Legakis came to me from Signet Books to be my art director, so I couldn't sell at Signet for a while, for obvious reasons. When Bob came back to me I put him on Gothic covers for Avon Books, and his price shot up from \$400 to \$1,000!

"What Maguire did was emulate Marilyn Monroe. He used Chuck James as the model for the Signet Books, *The Stone Cold Blood* by Allan Knight (91112). I started a lot of models like Chuck James, sent alot of girls like her to the photographers, such as Bob Choussach who shot for the artist. If an artist came up there and asked who could represent him, Choussach would tell them to see Ed Babcock, so he was a good friend of mine. I would send my artists to Bob Choussach to have their photography done there, and Bob would send his new artists to me. I was always looking for new talent.

"I used to go to Maguire Management, who also had Linn Books, and I'd walk out with a minimum of 17 jobs. Maybe some for Bob Maguire, Rudy Nappi, Janice Binn, Lou Marchetti, and down my list of 64 artists at the time. My accountant came to me in the middle '70s and said that he had to fill out sixty-four 1099 forms, so I said that means I'm representing 64 artists. But then again some didn't make the amount to warrant the form, since they only wanted a few specialty jobs for me, so that meant I repped more! Some of the art was for stories in black-and-white, and they only paid \$100, \$200 to \$300 for a two-color double-page spread. They were very easy to do, and you could knock these out fast using black-and-white. You could do it in a couple of days. I once got \$1,000 for a magazine cover for artist Frederick Lynch at the time they were only paying 400-cops for covers."

**Rudy Nappi:** "Rudy Nappi and Bob Maguire came to me at about the same time. They were close friends and I had them pretty much on the same accounts. Nappi is a good artist and reached Bob Maguire at times. He was with me for a long time. He also designed some soldiers and other figures for my Mary Higgins Clark, when they made a run of them. He did a long list of mysteries and very type cover work."

**Mal Blum:** "Linn Library had an art director who was dead, Mal Blum. He was built like Donald Sutherland's. Whenever I needed him to my house, he would sit in a corner and read everybody's lips. Later he'd put me over and say 'You know what he's saying about you?' Well, I knew who my friends were, but because Mal was dead and I had a load of



Reprinted cover illustration by Bruce Blaney for *Voluptuous Voyage*. 1962. Reprints on hand, \$1.97 + \$2.50 postage outside of the United States. Warner



Superbust card illustration by Paul Fester for *Buster's Art*, 1968. Gouache on board, 24.25" x 19.5". Image courtesy of Heritage Auctions, [ha.com](http://ha.com)



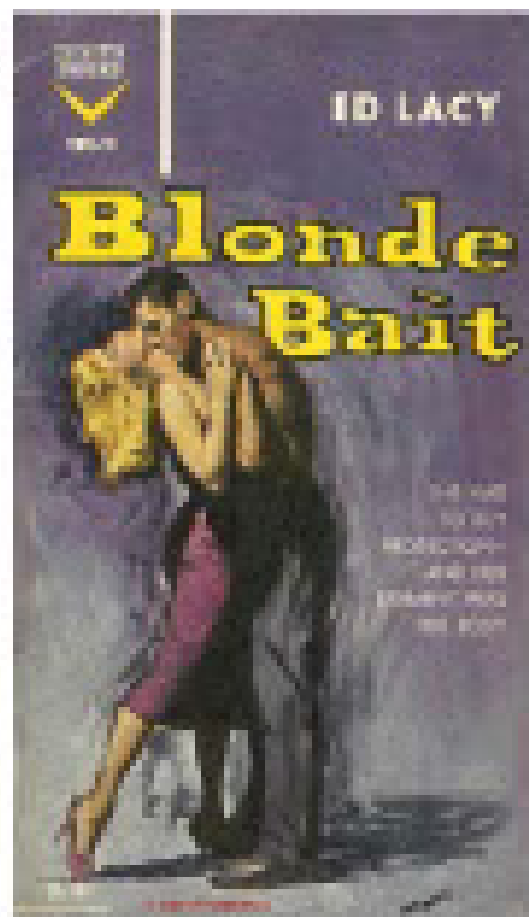


Movie magazine illustrations: Paul Rader circa 1940s

artists, he was able to cover a large lot of jobs to be done with one man. From the actor brought to screen, he would do my lips too, but eventually had an operation where he was able to hear with a hearing aid.

**Moore Kautler and James Avatt:** "I didn't actually represent Moore Kautler fully, he wanted me to get him onto *Newsweek* and *Time* magazines. He also gave me one of his old pieces of artwork and I sold it to some small publisher for like \$150. Just for back money for him. He wanted one of those stores where they paid 10% or better. I was going to represent him on that. The same thing with James Avatt. I couldn't represent Avatt on books. I represented him on magazines and he did a *Red Book* magazine job, where I had Jim Moore doing story illustrations there too. I remained friends with them for years."

**Fred Pfeiffer:** "He was great. He came from a Midwestern state and was very conservative. He did a lot of stuff, he was very good. He also did the album cover for the film *Wages*, that was quite intricate; you have to see that. He did movie posters for me, one was about a black guy acting as a pimp, and it was the first time this black guy became famous. I think it was Richard Roundtree in *Shaft*. It was for Bill Gold's studio. I would be working for other movie boutique studios by representing artists there, but doing other movie accounts directly through my movie studio called Cinema Treasures. Fred did a lot of movie posters and got about \$3,000 a poster. Then he was upped to \$6,000."



Movie ad: ID Lacy, cover by Paul Rader

**Sam Lerner:** "Oh, Sam Lerner, he is fabulous. You know Frank McCarty, Ed say Boston was just about as good as Havana. Nobody in this field is as fast and good at the same time as Sam Lerner. I gave him a book and he came back the next day with sketches. He was Robert McGinnis and Frank McCarty combined. He analyzed them, then he developed his own style and he became great! Sam also did many major movie posters. He bounced around from one rep to another, but always bounced up when he needed a job. He never did lose sketches for the film *Jenny's Daughter*, and they used all four of them for the film. All he had to do was camp them up a little and he got in the first picture for it. It was the *Gay Advertising*."

**Paul Rader:** "Paul Rader worked for me for about 12 years. He was an older guy (older than me), kind of reserved. He married a young girl (I think her name was Kitty) that he used for a model. He was in his forties then. He did some very nice covers. Eventually I came to Paul Rader and I said, 'You know I got you an one screen at, it's not fair for me to represent you anymore. So that's what I want, also known as Midwood, worked with him directly. I was able to get him on some very nice jobs for adventure magazines at Martin Goodman's Magazine Management in black and white."

**Lois Marchetti:** "I started Lois Marchetti. He came out of the Art Students League area. He was very close to me by the way. I eventually got him to do public relations. Lois used to use black paints, and I hated it because it looks like a hole in

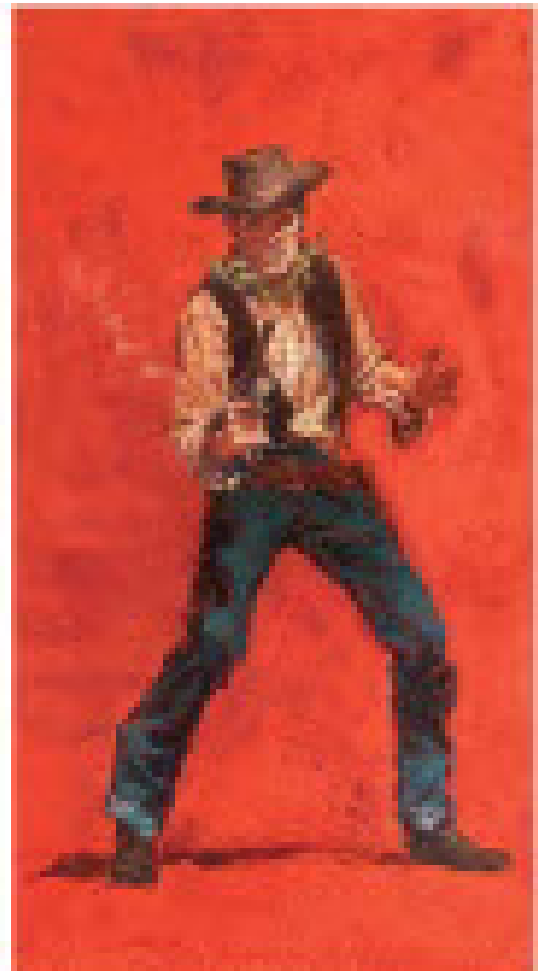


Painting cover illustration by Leo Margulies for the Jay Street, 1950 (18 in. diam., 22" x 28", image courtesy of Heritage Auctions, Dallas)

you painting, I couldn't get him to use Papan's gray instead, which looks black, but is not as intense. I remember once that Leo did one of the first covers for Fawcett, and they didn't even know it was a gothic mystery until after it was selling so much it became a category afterwards. Leo also did Random Publishing, which was Leo Margulies, Mike Shayne Mystery Magazine and many other accounts like Ace, Tor, Pyramid, you name it."

**Leo Margulies:** "I did the Mike Shayne Mystery Magazine digest six packages, that was done in my house for Leo Margulies, the owner, until he passed away. I put the covers together, specified type, all the graphics and the art. Leo never bought art from anybody else, so anyone that did a cover for him was through me with artists like Daryl George, Sam Leiser, Bob Maguire, Rudy Nappi, Leo Marchetti, and others. After Leo died, I tried to get in touch with his wife. I wanted to buy the magazine. She said, 'I'm going to continue it and she going to California,' then she sold it to somebody who was writing the stories."

**Bob Schaff:** "Bob had an operation, he had a very bad vision condition when he was young and doctors said he wouldn't live past his twenties. But he was painting for a long time. He said he outsmarted the doctors when he reached his



Painting cover illustration by Leo Margulies, 1950 (18 in. diam., 22" x 28") (image courtesy of Heritage Auctions, Dallas)

thirty. I remember that. He did a lot of good things for me. He did science fiction covers for Ace Books, and lots of Pocket Books mysteries and Westerns for many years. When he left me he became a teacher at the Art Student's League."

**Daryl George:** "Oh, he's very good, but very much in the painterly style of Jim Henson, but did girls like Bob Maguire. George was a handsome guy who married a top Ford model, Olga Nicholas. We used to do a lot of covers. She was very sophisticated-looking, high cheek bones, Korean descent. He did covers for Pyramid, Signet, you name it. I used him on everything. He did Mike Shayne Mystery Magazine covers too. He also did inside story illustrations for Magazine Management."

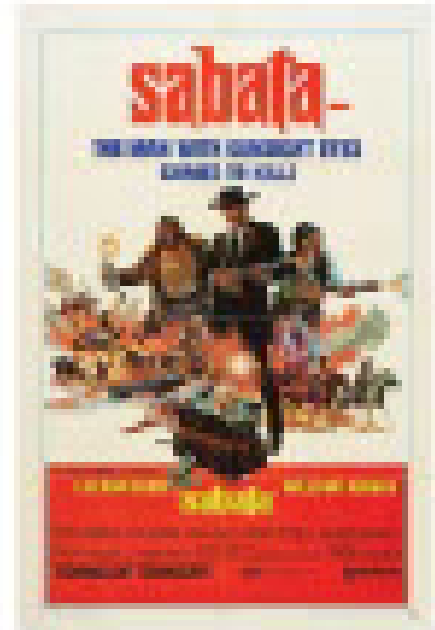
**Sam Ryan:** "He was one of the best Western artists I had at the beginning of my career. He did a lot of covers for Pocket Books when Sol Isaacson was there, and he only worked for major book companies. We moved from Long Island to Pennsylvania because one of his children had autism. One day I got a letter from a gallery out West that was interested in his work, and when I gave it to Sam he eventually moved out West. I think to Texas. He did a load of cattle and other domestic animal paintings for a living and became well known, so you see, people look at paperback art and do consider us Fine Artists."



Reprinted cover illustration by Robert Fickel for *The Big Money*, 1931-32 as found JMW's D.F. Image courtesy of Heritage Auctions, Dallas



Movie poster illustrated by Jack Turner for *The Man with the Iron Fists*, 1941. Screenplay by David, HP (JF). Image courtesy of Heritage Auctions, Miami



Movie, 1975. Poster art by Jack Turner

## MORE POSTERS

In the 1950s, Ed and his artist began illustrating posters for movies. "They paid much more than paperback covers, some up to \$5,000. Most of the 300 posters produced through Ed's studio were made for foreign films and drive-in movies when they were in the \$1,000 range. "Three-in-one" covers were popular at the time and were considered B-movies, but I did a good many posters for first-run major productions." Ed only has about 30 of these posters left, out of the hundreds that were done. He has given most of them away over the years.

Ed explains, "I did a little switching over to the movie business. I went into a certain section of movies where we did foreign film posters. One of the main differences is while our movie posters are vertical, movie posters for foreign films are horizontal. Most rectangular. It seems that the European people wanted to see more action, so that's where my cover artist boys came in. We worked illustration art on the posters.

"Kenne Lester did a lot of good posters for me. He did one for *Alph Place Drifter*, the film starring Clint Eastwood by Bill Gold's studio. Lester lived in Connecticut at the time before he moved to the Mariposa. I had an art studio then, but I was the one who delivered the original art to the movie business studios in New York. They loved it, they said it was good, but they needed changes. They told me to get the artist in, Clint Eastwood was coming in to see it. So I said, Look, I can't be here in Connecticut, it would take five hours to get here and hours to get back. Kenne Lester could do a whole job in four hours! So I said, I know Kenne Lester's work, I can do it very well. So they gave me points and I started to paint the changes. I worked in graduate to these studios, and while I was doing the changes they came over to me and said, 'Oh, Ed, you must have done that' because it was the same style. Kenne had a very crapy style about his work, it wasn't liberal over. My artists would give me authority to do change when necessary. Clint Eastwood came to Bill Gold's studio and

played the art. Clint was very involved in picking out his own artwork."

## LIFE WITH FATHER

Ed Balcourt's wife Harriet passed away some years ago. Their children are all adults now with children of their own, but one of her sons, Barry, was present during our interview. Barry's comments about living a child growing up in a home full of wonderful paintings, started by watching artists and lovely models, offers a fascinating inside perspective on Ed's career and the golden days of illustration.

Barry said, "Some of the artists hung out at the house rather than at a studio in the City. Every artist you have named, oh God, I remember them all from when I was a little kid. So many times there were artists in the house either finishing or tearing down paintings, and my dad would say 'you gotta finish it by Monday or get a deadline.' Had he passing out and call the artist, sometimes they were not to be finished. Sometimes dad couldn't find the artist but he had to have the art done. He would say, 'You can't find him and I've got to finish it... if I have to finish it myself.' My father would actually contact the painter, or tell the artist how to correct the painting. He became so good at it.

"I remember my mom doing the billing every Sunday. She knew everybody's name."

Barry remembers the thrill when his father showed him some of the books when they were published. "Oh yeah, dad would come and show me. 'Remember Kenne Lester's painting? Look, look at the book.' It was just so exciting.

"I used to run up and photograph the models. I had entered attached in the City as a photographer, and I remember I did not doing something with the artist but say they had a model here and asked me if I wanted to shoot some photos. It was great. A fine model, and a great shoot. They were nice enough to actually sit for me.

"We had the coolest kid here in the neighborhood. My father's fit and has a long white ponytail down his back. He was the coolest guy in town, and had custom made suits when no one was wearing them, and he drove a Corvette his whole life. I wanted to drive in my father's Corvette."

#### THOM

Ed Bakeman adds, "I'm an art teacher today at the senior centers here in Port Washington, New York. Years ago when I lived in Syracuse, I taught art at Syracuse University. Most people go to Florida when they retire, I went to Syracuse. It's a nice family, and I wanted to be up north with my family. Later on when I moved to Florida I taught at a private school for handicapped children, some with Attention Deficit Disorder, and I was able to teach them to use art to help them concentrate on one thing at a time. I didn't know that art could be used for therapy, but it seemed to work. He did really intense, if you realize."

"In 2008 I was in Louisiana painting at an Art League and I was voted 'Master Artist of the Year, 2008.' They gave me a receipt. Then a year ago I came back to New York. Unfortunately, moving to smaller quarters meant that I had to drive out of town if my like that I had no room for them. I am teaching here at two senior centers and it keeps me occupied. I like teaching, I taught my career artist, too. I like a strong competition, and if you want to tell a story in art you have to know composition."

"There is something called the 'point of view'... it's like when you throw a ball up in the air—when it reaches the highest point it stops for a split second before coming down. That's what I call reaching the highest point of creation when doing portraits. I like to get the highest point of an emotion. When you do action you don't always use the same principal. For instance, if someone is chopping wood using an ax, when they reach the highest point it's a dull action—it's better when they come half way down, you have a better pose. There are no set rules in composition, just do what's exciting to you."

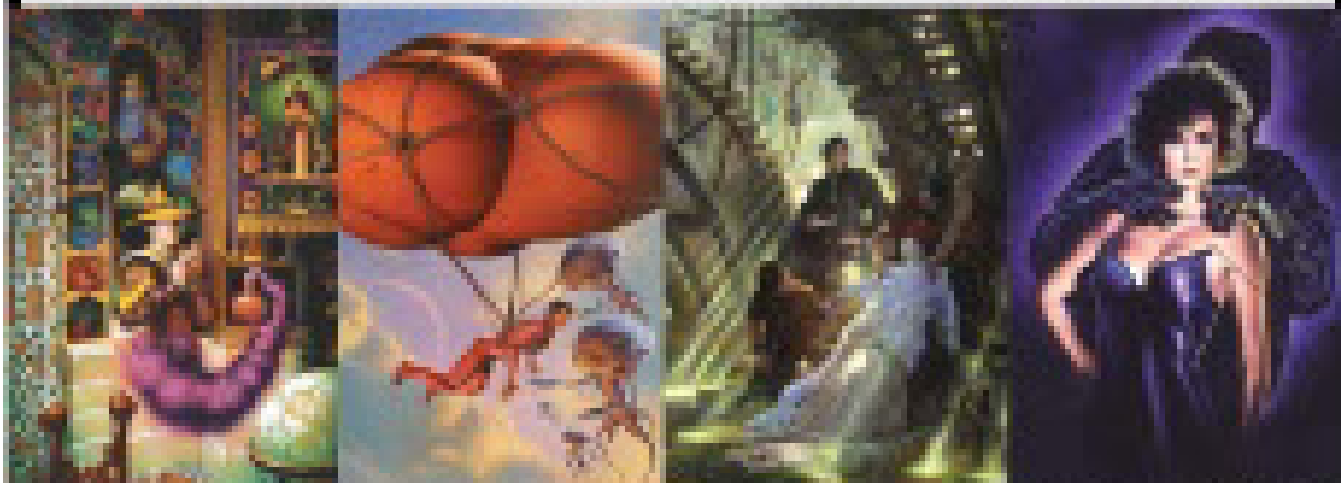
"Recently I owned an uncolored Van at the Port Washington Art Guild, which is my third show already this year, and a local TV channel interviewed me and I have a display at the Town Hall here. So it is a very exciting time!"

—by Gary Lewis, 2010

Heather Stewart and the son Barry helped for their kind assistance in the preparation of this article. Later went to meet the magazine's daughter Lynn Wright, in order to drive to their help and support.

Gary Lewis is an Edgar-nominated author for his books, and he has also written many articles about special cases of art, including articles on artists like Magritte, Michel Foucault, Louis B. Corman, and many other authors. He has also appeared in various issues of illustration. He has also written for The Village Voice, Collector's Paperback, Peter Dinklage (Peter Dinklage, 2007), James, and a number of other books (2008) and has also appeared in several book collections since in New York City. You can find out more or contact him via his website at [www.garylewis.com](http://www.garylewis.com)

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Alfred  
Hitchcock's  
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Series  
10

Alfred Hitchcock and  
The Three Investigators in

# THE MYSTERY OF THE MOANING CAVE

THE MYSTERY OF THE MOANING CAVE



Random  
House

The Mystery of the Moaning Cave, 1958. Cover by Amy Katz

71 Illustration

# The Artists of Alfred Hitchcock & The Three Investigators

by Daniel Storm

It was July of 1971 and an eight-year-old boy was a month into his summer vacation and already bored out of his mind. His mom decided to take him to the local library to find an interesting book that might keep his imagination going during the dog days of summer ahead. Thankfully, it was there his eye spotted *The Mystery of the Missing Case*. The captivating cover art drew him in, as well as the story of the three young detectives investigating the strange case coming from a mysterious case. What was expected to fill a few days of casual reading suddenly turned into a few short hours of what I'd describe as "more adventures." That boy was me, and within days I would devour many more books. By the following weekend I had started the "D&D Detective Agency" with my cousin Daryl. We were smart, adventurous, and no one could stop us. We would investigate anything! For instance, there was *THE MYSTERY OF THE VANISHING SNOWMOBILE* where we followed both tracks deep into the woods—and when they suddenly ended, there was no snowmobile, and we found constructed but boxes. In another "case" we thought we appeared to be blood on a cemetery grave marker in *THE MURDER OF THE BLOODY TOMSTONE*, of course! We scraped it all up, put it under our child chemistry lab microscope, and quickly discovered it was probably just bird droppings. (Yes, well, maybe those mysteries weren't as entertaining as the adventures of *The Three Investigators*, but that was one of the best summers I ever remember, and it turned me into one of the greatest private mystery solvers ever.

Now I'm sure some of you are asking yourself, "Who are *The Three Investigators*, and what does Alfred Hitchcock have to do with it?" Well, if I had a dime for every time I was asked that, I could have won a gold-plated Rolls-Royce by now! (That's a little made-up for the law.)

## THE THREE INVESTIGATORS

The series was created by Robert Arthur. It for young readers in the early 1950s. Random House was eager to find something to compete with the very popular Hardy Boys mysteries, and Mr. Arthur had been editing a series of anthologies with titles like *Alfred Hitchcock's Ghastly Gallery* and *Alfred Hitchcock's Haunted Household*, and that relationship seemed like a good fit for the idea of *The Three Investigators*. Frankly, at the time Alfred Hitchcock's name could sell just about anything, so the series would be known as "Alfred Hitchcock and *The Three Investigators*." Mr. Hitchcock appeared in the books as well, providing introductions to each story as well as appearing in the final chapter to wrap things up and ask questions of the boys in regards to their latest adventure. In many, Alfred Hitchcock had little to do with the series and was merely just paid a fee for the use of his name and likeness, though it does appear that he did get approval over his image done by the series. It was because of this fee, and Mr. Hitchcock's untimely death in 1980, that his name was ultimately dropped by the 11th title, *The Mystery of the Vanishing Egg*. Mr. Arthur personally had more books in the series as well as the 11th novel before his health declined and he had to pass the reigns to another writer.

*The Three Investigators* are Ingrid Jones, Fred Carver, and Bob Adams. Their motto: "We investigate anything" is a bit of an understatement. From green phlox-to-coughing dragons to flaming footprints, *The Three Investigators* was on the case. Each investigator has his distinct characteristics.



Photo: Arthur W. 1950



Magnum Photos Illustration by Barry Kane (signed/numbered) for Glass Bottom Boat, August 1966. Image courtesy of Heritage Auctions, Dallas



Jupiter, the first investigator, is the steady one with the brains and a backbone for Hearn's dirty. Pete, the second investigator, is the tall, athletic one of the three, and an occasional nervous type. Bob, the third investigator, is in charge of records and research with an administrative spirit. Their headquarters is an old trailer hidden away beneath the park of The Inner Harbor Yard. Their mode of transportation is a gold-plated Rolls-Royce that Jupiter won in a bean-counting contest and is driven by a gentleman named Worthington. Many of you might recall being taken a trip down memory lane, saying to yourself, "I remember reading these books!" and you probably did. These books opened to many young boys and girls growing up in the 40s, 50s and 60s. Adventure David Williamson described their appeal like this: "The Three Investigators' world was one of mystery and adventure beyond anything that a 'real' kid was ever likely to experience, e.g. scientific millenaria, spooky houses on islands, lost gold treasure, treasure maps, and so forth. Adventure set in a time similar to that in which I grew up, a time that seems long gone. I enjoyed that romance, teenage period in life when the world was fresh and rather innocent, in which all borders were relatively small and achievable."

For most of us though, it was the superb art that initially piqued our interest. So what about the artist? Although they all became successful in their own right, mainly by being largely unknown there. Names like Maguire, McGinnis and Saunders are all well-known names in illustration art, but you

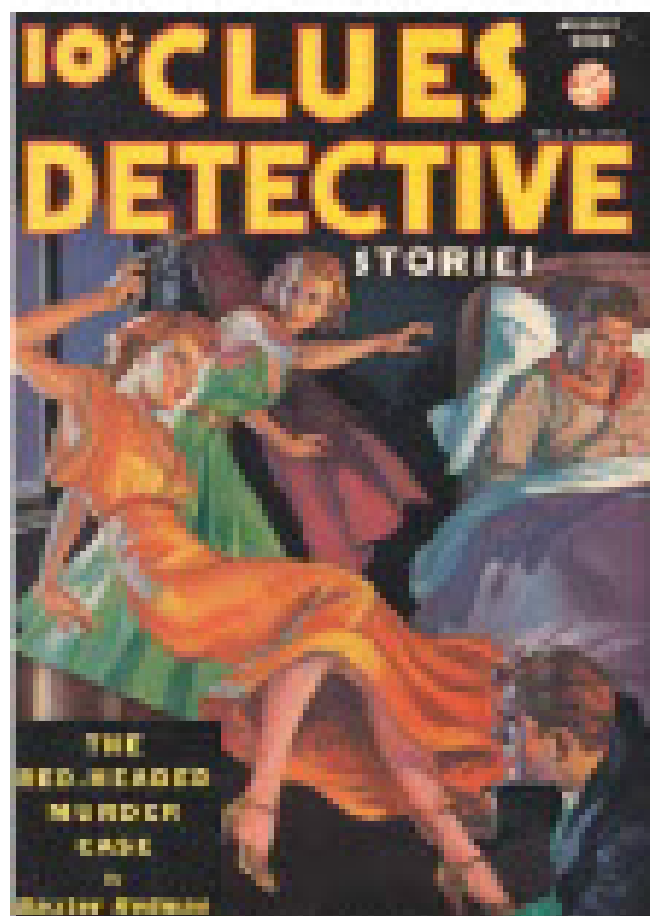
probably won't recognize names like Kane, Adams and Lane. Each one of these artists contributed in their own special way to the legacy of The Three Investigators.

Ed Sobell painted the covers to the first two books in the series, and although it was the names by Robert Arthur that intrigued me, it was the cover art and stories by the artist second artist, Harry Kane, that lured me in. Harry began drawing the books as the interior artist, but by the third installment, *The Mystery of the Whispering Stairway*, Harry was painting the covers as well. It was also Harry who arguably made the biggest impact of all the artists by giving the boys their distinct looks. Our story will begin there.

#### HARRY KANE

Harry Kane was a 20th century illustrator and artist who was born Harry Kirchner on July 2, 1911 in Philadelphia. He was a self-taught artist who had an amazing and prolific career that spanned over 80 years. Folios, paperback covers, advertising art, movie ads, posters, comic books and more. There was pretty much nothing that Harry hadn't done. He even did some comic strip art, ghosting for Al Capp on *L'il Abner* from time to time.

"Capp was notorious for gangs of people coming in and ghosting on his work," says artist and publisher Greg Brinkman, who lived down the street from Harry in the 1960s. "It was a constant crush and Harry had spend the night in the studio to complete the job to get it out for a publication the



Clues Detective, August 1938. Cover by Harry Kane



Harry Kane in the early 1980s.



An actress illustrates they have Graccho as head

next day, and they locked him into the studio and he worked all night. Sometimes during the course of the night he ran out of cigarettes. But they had a liberatorance and he knew that there was a carton of cigarettes in one of the cupboards, so he palmed one off and went back to work. He finished the job and later he went and got his pay check and he had noticed that they had docked him 20 cents for the pack of cigarettes he had stolen."

Harry had a son named Eugene and two daughters, Janet and Hilda, and as luck would have it, both of his daughters lived in Los Angeles, California, where I do. In fact, Hilda would live in just about the same fictional location of Rocky Beach, home to *The Three Investigators*. I spoke to Hilda in person about her father.

**David Brown:** Tell me what you know about your father as a young age?

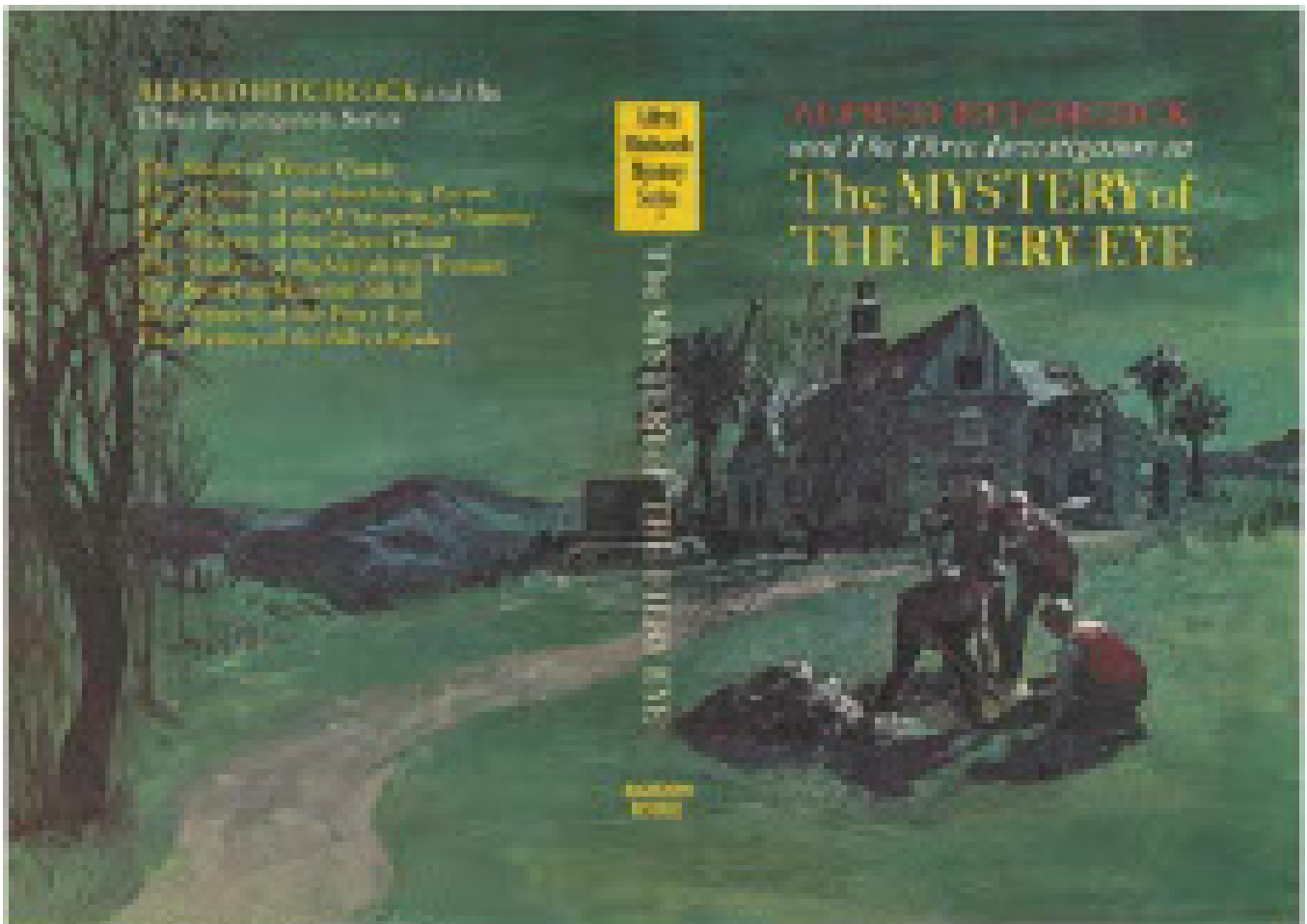
**Hilda:** My parents had come from the Ukraine. His father was a rabbi. They lived in Odessa and they came to the U.S. to avoid the persecution. His mother died when he was five, she was sickly from when they came to the U.S. His father didn't know what to do with him, so his name took care of him. She was quite a bit older than him.

When he was in high school he used to cut school and go to the zoo to draw the animals. He moved to New York after high

school. He was maybe 18 or 19. He and his friends came from Philadelphia to New York when they were pretty young. They all came and they were gonna be artists. It took a while before he was able to really make a living. It was the depression and they were very poor and the weather and that he and a roommate once got in a fight over an egg. That's how bad it was. He kept working and eventually he started getting jobs. I could tell from looking at these drawings that he'd done when he was 17 that he had obviously been drawing for a long time. When he finally got to, he was doing really well and it was the way that the cat of pulled him away.

**DB:** Tell me about your dad as a person. What kind of guy was he?

**DB:** He had a great sense of humor. He had a funny way of looking at life. It drove us crazy when we'd ask him a question and he made a joke for an answer. Did you ever see the old Graccho Marx show? Graccho had a secret word, and if you said the secret word, this bird would come down. So my dad was always reminding that, "If you say the secret word..." (laughter). He was always shrewing around. He played the piano by ear, and really too. He was well read and self-educated. He could tackle difficult material and was interested in many things. He was chemically literate; we were always waiting for him. If I was going to the theater with him, I always took my ticket and sat him at the seat because I didn't want to miss



The Mystery of the Fiery Eye, 1931. Cover by Harry Kane



Artistic interpretation by Harry Kane. From the collection of Matthew Baginski [www.matthewbaginski.com](http://www.matthewbaginski.com)



Historical illustration by Percy Kesteven: The History of the Sleeping Dragon, 1878



Interior illustration by Harry Kane from *The Mystery of the Coughing Dragon*, 1918

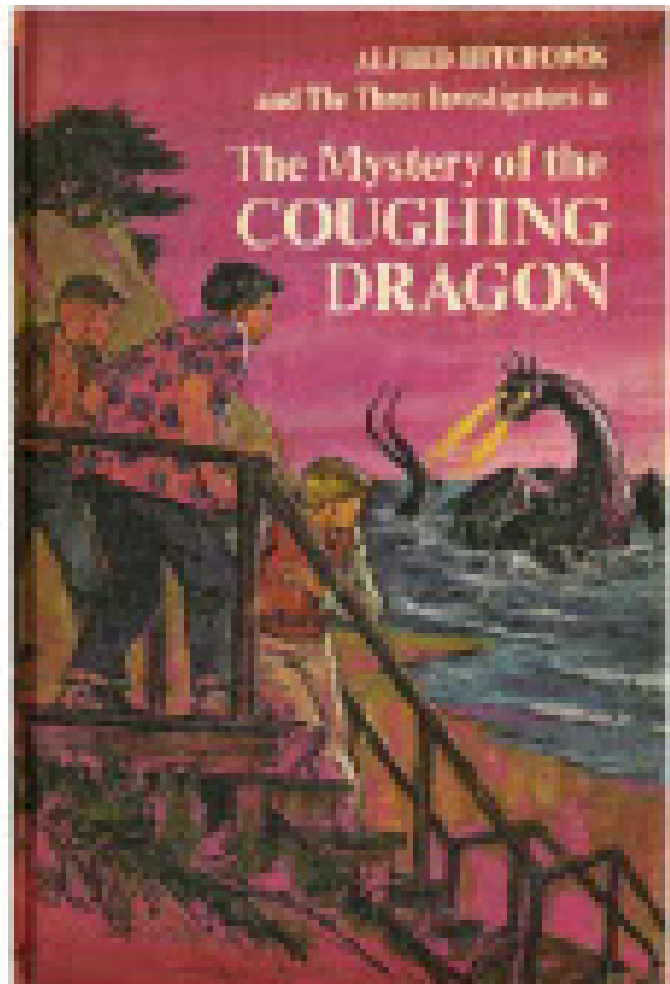
the beginning of the play. He was restrictive about his work and things like a family snap shot on vacation were always like a real photo shoot. He had a short temper, and guests left our house only on more than one occasion.

**ES:** Do you know why he changed his name from Kirchner to Kane?

**HF:** I never asked him, I think he probably changed his name because of the anti-Semitism. There were a lot of anti-Semites in those days. It was just a given that he was Harry Kane at work, and if someone called asking for Harry Kane it was a work thing. It was funny because when he was in the carriage house (later in his life) they were calling him Mr. Kirchner and he says, "Look, I'm Mr. Kirchner again" (laughter).

**ES:** Do you have any other siblings?

**HF:** I have a sister who is an amazing artist. I also have an older brother who has been severely mentally ill since birth. He was in and out of institutions. My father had a close relationship with him, he was very loyal to my brother. When the doctors told him that he shouldn't visit anymore my Dad reluctantly do that to his son, so he agreed to spend his free time with my brother. He was like total word on that. He spent every Sunday with my brother, up until he was too ill. My dad was in getting old and ran when my brother became an adult, my brother is doing as well as can be expected, now a testament to my



*The Mystery of the Coughing Dragon*, 1918. Cover by Harry Kane

dad's tenacity and devotion. My brother and my dad, the two of them, would go off on these silly imitations like *Chouche-Mary* and *Hitchcock*, like "Good Evening" (laughter). Being a big movie fan, he was no Hitchcock.

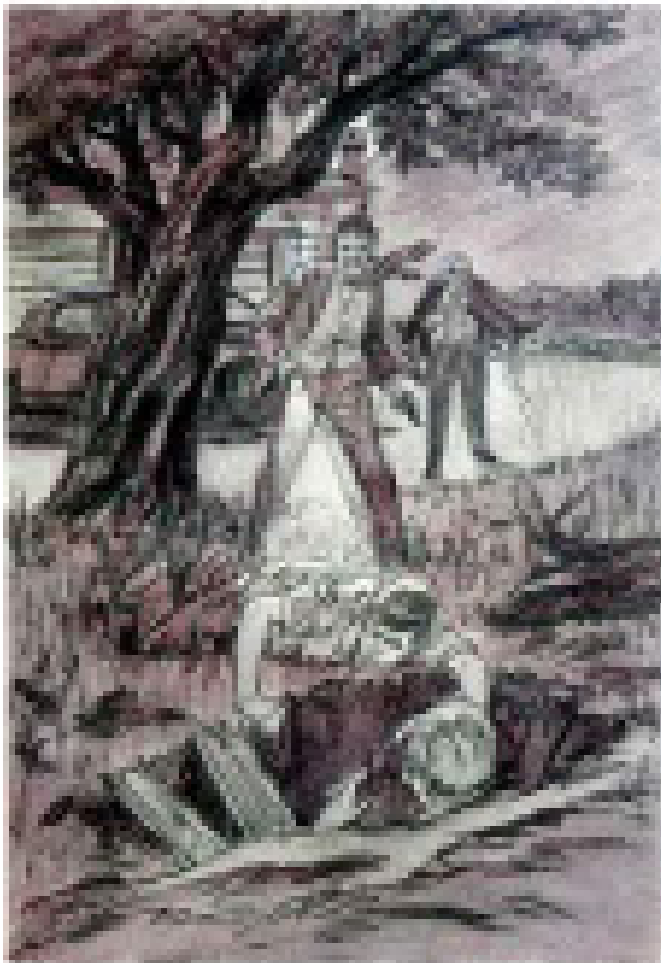
**ES:** As Harry Kirchner, your dad was working as detective pulp like *Clash Detective Cases*, but just as he was getting his footing as an artist, World War II began.

**HF:** He was drafted and was sent to Hawaii and did mapping. They were all artists in the army and they drew maps. For fun, he painted all these and little sketches he saw in Hawaii. That was the only non-commercial painting that he did. They would paint and they would actually have an exhibition. He wrote to my mother and said he was getting ready for this exhibition. He actually had those pieces hanging in our dining room.

My mother and my brother went to live in Philadelphia with a relative, and it was pretty hard. She petitioned the army to send him home as soon as the war was over, and he was one of the first people to come home.

**ES:** So, he got somewhere and then tried to resume his illustration career?

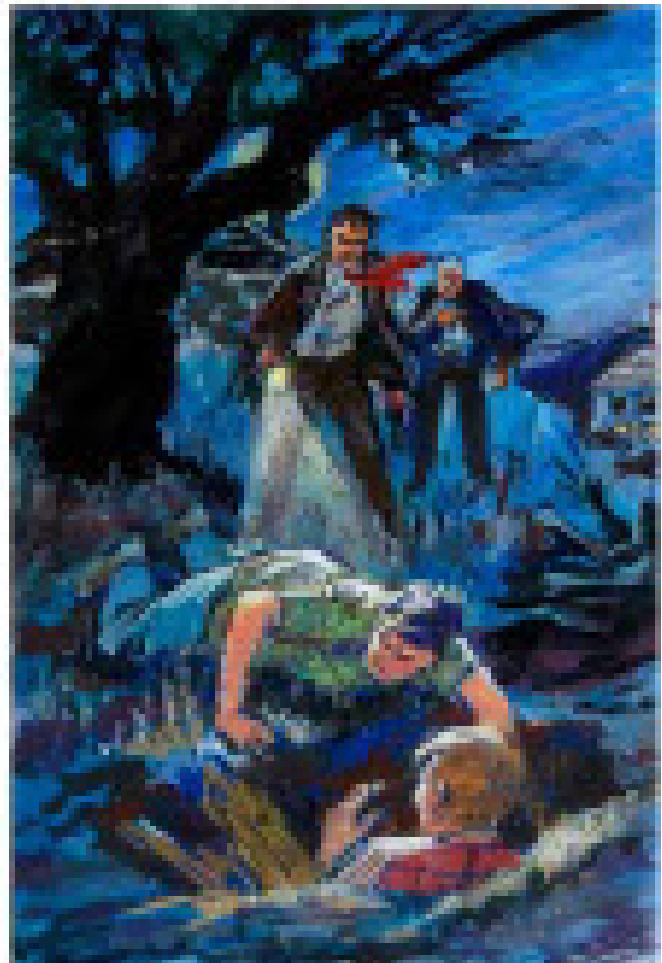
**HF:** Before he went into the army in the 1940s he was doing these ads for a big studio. Then when he came back from the war they didn't take him back. Someone else had taken his place. My cousin Marry put him a studio space and he



Scene illustrated by Harry Kane for the stories of the Famous Five, 1951.

worked there for a long time. He mostly worked there, but he would rent a home and work in the basement and he had the studio set up. He had a drawing table and a table, he had all that brushes and everything. We would go down and look if he wasn't there. We would pick up the loose paper and see what he was working on. Sometimes we would ask him about it. He only worked at home when he needed to work on the weekends to get a job done. He was freelance so he wouldn't get paid until he did the job. If he was working at home it meant he was on a deadline, so we didn't bother him much. He was really devoted to his job. He didn't manage his time well. He would wait until something was due and then he would be up all night. Several nights in a row sometimes. And then he wouldn't sleep. Laugh!

I used to love the basement. His work area always intrigued me. He had a filing cabinet that my mother had been filing clippings from magazines. There were a lot of magazines. Life magazine going way back. Look, Holiday, Collier's and National Geographic as well. There were also books, which I found interesting. There were books containing illustrations by artists that he admired like Howard Pyle, N.C. Wyeth and some children's books. There were always these hard drawing pencils that were sharpened with single-edge razor blades. I have such strong memories of this. The studio was cluttered and the objects intrigued me. There was photo equipment; he



Covered painting by Harry Kane for the stories of the Famous Five, 1951. From the collection of Marilee English [www.marleenglish.com](http://www.marleenglish.com)

had done some photo developing with my brother.

**EE:** In the mid-1960s he got the *Three Investigators* children's books. What do you remember about that?

**HE:** The only thing that I remember was like, 'Oh did you do this really great job from Random House'; especially at that time as it was hard getting work. He thought that it looked like it would be a hard work and he could make some money. I know that my mom helped him with reading the books because my mom was a children's librarian, so she was really good at that. She helped him to develop the characters, and in picking out which scenes to illustrate.

**EE:** Did your dad ever use real models for any of the *Three Investigators* books?

**HE:** I don't know about *Three Investigators*, but he used models throughout his career. It was general practice for illustrators to set up models in the poses exactly as they wanted to paint and photographers, and then work from the photos. I know Norman Rockwell did this. There were stacks of model photos in his apartment and we tried to see through them, but it was useless (Harry's dadline) and we took what we could. He had regular models that he would use. Actress Ellen Burstyn would model for him quite a bit when she was early in her career. We found her in the model stacks when we went to clean his place out. He also would look for reference material in books and magazines. He liked the Sears catalog for reference.



Illustration by Steve Kane for the cover of Super-Cops #194

**BB:** Was he surprised by the popularity of *The Three Investigators*?

**HP:** I don't think he knew. It's kind of funny that this is what he's been remembered for. Otherwise he would have totally been forgotten. It's strange.

**BB:** At some point he felt like he was being taken advantage of and he asked for more money for *The Three Investigators*?

**HP:** They didn't want to pay him any more money. He put so much work into those books. He felt he should get more money and they refused, so he quit. He was never one to back down. He would go all the way with it. Quit it. If he asked for more money and they didn't give it, he was out. If he said he was going to quit, he quit.

**BB:** I noticed that as the series went along he got less and less detailed in his drawings, and that was probably because he felt like he wasn't getting paid enough, or he didn't put so much effort into them.

**HP:** I think he was also getting bored with doing this kind of work. He started doing other things. He had been doing this for many years! He was getting tired of it, and wanted to do something else.

You did find a letter from Random House, there was a letter from the publisher saying, you know, congratulating him and thanking him for doing such a good job, but then they wouldn't give him any more money [laughs].

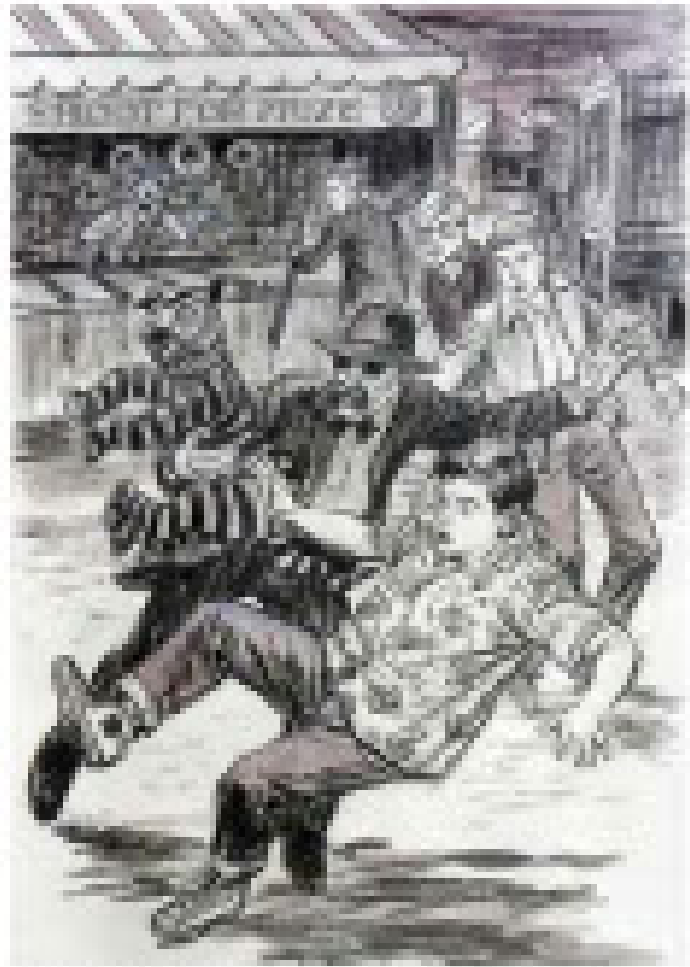


Illustration by Steve Kane for the cover of The Covered Call #29

**BB:** Do you remember your dad first paying you?

**HP:** It was probably these Western drawings. If that wasn't the first, it was close to it.

**BB:** Do you know what he got paid for any of those jobs?

**HP:** No, that wasn't something he talked about with us. I think he did well when we were young, but it always seemed to me that we never had enough money. My mother said as much of it got funneled to my brother for doctors, medications, and special schools. It seemed that things became difficult in the '60s when photography became popular and design was in vogue. I think I always had a feeling that being an artist was really tough. It always seemed like my dad was struggling.

**BB:** What was he working on that you think he might have said to himself, "Hey, I can make a career out of that?"

**HP:** He knew he had talent and always wanted to do art. Whatever he was asked to do he would do. He knew what good illustration could do for the art. He was very good at doing portraits. He captured expressions. I think he wanted to do fine art, but got so bogged down with making a living that he didn't get around to it.

He did this Santa Claus and he used to say "My Santa Claus was good as the Mad Santa." You know the one that Coca-Cola always used? He was always like, "This guy got famous and I didn't." He was just a goodie and that made him burn him up. Ironically, he always referred to his Schlitz beer illustration as one



Book cover illustration by Harry Katz for *The Mystery of the Silver Spider*, 1957

of his great accomplishments. He called it his George Bellows. (laughter)

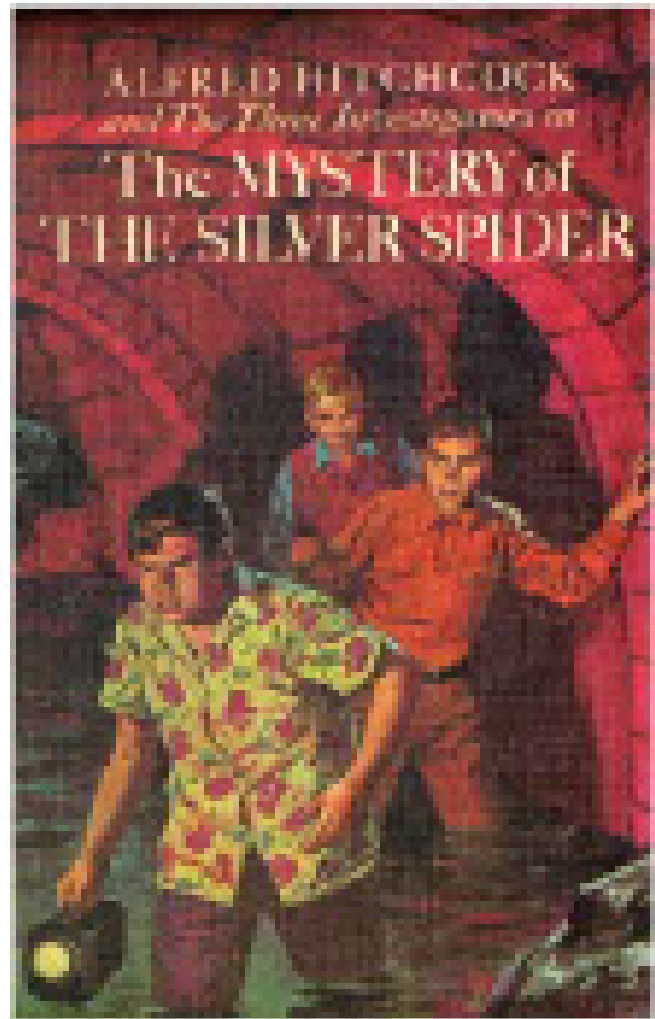
**EE:** What other things did your dad work on?

**HF:** He did movie posters in the late '30s, '40s, and '50s again. He did a lot of work for Scripps. A lot of advertising work. They always gave him glasses on Christmas so I know it was a lot of years because we gotta lot of glasses. (laughter). He would say, "Why don't they give me some whiskey? They always give me glasses!" (laughter)

I know there were times when he was complaining that he hadn't had work. My aunt Emma, his sister, was always trying to help him. She was saying (Hurray (Harry's nephew) should help his uncle because he made good money so he got some work for Stella Dow through that. They make like Italian cookies. He also did some covers for Gourmet magazine as well.

**EE:** What do you want people to remember your dad for?

**HF:** Ya know, I was thinking about that. He was a really good artist and worked hard at the craft of it. It was for me to look about how difficult his professional life was, and how little recognition he got for all the work and talent that went into what he did. When my mom met my dad he was at the beginning of his career and had huge potential and a lot of talent and it didn't ever pan-out into more than just making a living. That's the sadness of his life. I think there was some disappointment. He was feeling so down, troubled and he felt like he was re-



*The Mystery of the Silver Spider*, 1957. Cover by Harry Katz

duced to look. Illustrations and now this is what's kept him from about my (the Three Investigators). If people can know about my dad, ya know, even though he's gone and he'll never know, at least that's like some fulfillment of that promise. That more people would see what he did. He had amazing talent, but not much luck. It is a great joy to see how much his work for *The Three Investigators* is appreciated. Maybe he will be remembered after all.

Harry died in 1998 with very little recognition, a large body of work and not much money to share to the *Three Investigators* members. He actually gave me a couple of 5x11 transparencies of commercial work that he had done, which was remarkably good, and he's saying, "Harry if you can paint like this you can illustrate work in the paperback," and he just didn't have the wherewithal, and you know, for a guy who had worked in the business for that many years, he just didn't have the jump-start that it took to get into paperbacks. He could have used any of his best complete job work, it was that good!

Harry, feeling underappreciated and wanting out of money, left the series after the 19th book, *The Mystery of the Invisible Lion*, and original cover artist, Ed Welch, remained for *The Mystery of the Gorgon Serpent*, *The Mystery of the Smoking Mirror* and *The Secret of Phantom Lake*.





Cover Illustration by Russ Heath for "The Mystery of the Floating Respiration," 1951.



Interior illustration by Ed Vevehl for *The Enemy Within* (Magazine, March 1944). From the collection of Rodolphe.



Ed Vevehl in 1966. ©H&A

#### ED VEVEHL

Ed was the premier artist to be associated with Alfred Hitchcock and *The Three Investigators*, and he painted the covers to the first two books in the series, *The Secret of Seven Cards* and *The Mystery of the Whispering Forest*. But Ed's career actually began long before he'd ever heard of a boy named Joseph Jones. Ed had had a fascinating life. From his war deployment for *Stars and Stripes* in the United States Army, to his drawings for the Nuremberg trials, to photographing Josephine Baker. Ed was born in Chicago but was neither a Cubs nor a White Sox fan. Instead, Ed's sport of choice was boxing, and that love would eventually take him to the 1951 Pan Am games and the 1952 Olympics. But let's start from the beginning and hear from the man himself.

**Booked Brown:** Hello Mr. Vevehl! Can you tell me about your background as an artist? Did you go to school, or how did you become interested in art?

**Ed Vevehl:** I started with drawing when I was six years old, and I knew I was going to be an artist by the time I was six, and I really didn't want to be anything else. I won three scholarships when I was in high school. While going to high school,

I was going to a life drawing class (taught in downtown Chicago, and that was during the depression in the 1930s). I had no money, but my mother scraped up like 10-15 every week so I could attend the life drawing class.

**BB:** That was a lot of money back then.

**EV:** Oh it was! In anyway, I won three scholarships and they all had to be done in three different schools in three months, and they were all in downtown Chicago. So I went to one school in the morning, one school in the afternoon, and a third school in the evening, and I finished them all in three months and I was still only 18 years old. I became a professional at 18 and then the war started and I went from one year under my belt as a professional, into the army.

**BB:** So then you went into the armed services and what did you do there?

**EV:** I became the official artist on *Stars and Stripes* in World War II. It changed my whole life. I was a combat and staff artist starting in January or February of 1943.

**BB:** Were you only an artist? Did you see combat at all?

**EV:** I saw combat, but as an artist you know. Very little combat, you don't stick your neck out that close. Actual fighting, no. You keep your head down, ya know? But they would send me on different assignments as the original staff artist on *Stars and Stripes*.

**BB:** So what kinds of things were you doing?

**EV:** I would have to illustrate everything, what ever happened on the fronts. You had to draw very fast. You had no reference so you had to make up the situations, and they kept me in



Bill Mauldin July 1945. He shows a dog's point as the dog's point.



French-Army Troops Coming In to Monte Cassino, July 1944. Drawing by Bill Mauldin

South Africa the first year. I was in Algeria and the newspapers came fast and furious. I had to do everything. I had to do maps, I had to do cartooning, I had to do illustrations. I had to do layout. Then Bill Mauldin came in and took the cartooning off my hands and he became the official cartoonist. He became very famous in Pulitzer Prize-winning editorial cartoonist to be exact. He said I had a two-man show.

**EM:** When you were depicting scenes from the war did they tell you what had happened, that day or how did you know what to draw?

**BM:** They sent us the dispatch of what happened, and I went to re-create it in my mind and create everything that was happening on the front. They kept me journal. Then I went to Italy and did the same thing all through France, then through Germany, and I ended up as a cartoonist artist at the headquarters was there.

**EM:** Were that time have been crazy. The trials lasted two years, what year?

**BM:** Yeah, but I was only there a few days because I had to get back to Paris to publish the drawings. So I did about ten drawings of the defendants, which are now in the historical museum in Washington, DC. They were published in 1945. Fortunately I was able to keep those drawings—a lady came in about seven or eight years ago and she wanted to buy them and I said no I don't want to sell them, but I had a vague price in my mind if I did.

**EM:** I bet you could get a lot of money for those.

**BM:** I ended up getting a huge amount of money for them, and she said can I buy the rest of your work and I said YEAH! So she picked out about 25 paintings and gave me this check that



How well Bill did the Nuremberg Trials, January 1946. Drawing by Bill Mauldin



Illustration by Howard Chaykin for the Sunday Mirror Magazine, 1986

was like a yard long. I was just hoping her check was good (laughter). The funny thing was though, I said it'll sell them to you, you can't sell them. I said you have to donate them to the Holocaust museum. So later I got a call from her lawyer and they are going to donate them to the museum. But they had to have them appraised, and they were appraised at almost three times what she gave me—and she gave me a huge check! So it was a write-off, and she ended up getting a huge amount off her taxes. But she gave me a huge check so I'm not gonna cry.

**EW:** When you've had quite a career and seen a lot of things.

**EW:** There was a lot of stuff to witness, I met a lot of important people. Josephine Baker and Lina—both they all posed for me.

**EW:** When you met Josephine Baker?

**EW:** Yeah I have pictures of her and I together. I didn't pose her, I photographed her. I had to photograph her for the newspaper, Stars and Stripes. The official photographer was busy that day, so they said "Well, can you be a photographer and go photograph Josephine Baker?" and I did. She said "Oh, you're an artist?" And I said yeah, and she said, "I pose at Debra's Art in Paris, I'm posing in the nude for the students." That is what he was in Algiers and she said, "My figure's not as good as it used to be, but it's not bad. You come look me up when we get to France



Illustration by Howard Chaykin for the Sunday Mirror Magazine, 1986

and I'll pose for you in the nude." (laughter). She gave me her phone number and address, and of course I lost the address and never looked up on it. Now all I have is the phone or the two of us together.

**EW:** So you left Chicago when you were 18 and got drafted into the war?

**EW:** Yeah, I got drafted and went to Algeria, first to North Africa, and then I spent six months in Italy, and then the rest of the time in France.

I did a comic strip in French while I was in Paris, and I didn't even a single one. We were doing the resistance fighters, so it was around 1943 during the war. I only did it for about three months and it was no different to do. The pressure was so hard on me.

**EW:** Speaking of comic strips, did you know that your fellow Three Investigators artist, Harry Kane, worked on the comic strip "L.O. Silver"? I understand you were also approached by Al Capp to work on that strip—can you tell me about that?

**EW:** Oh really? I don't know. Yeah, Al Capp approached me to take over the whole strip, this is in the 1950s I believe, and he wanted out, he wanted to retire. He said, would you like to come to the Boston area, and you would work three days a week, and be able to freelance the other three days, and he was



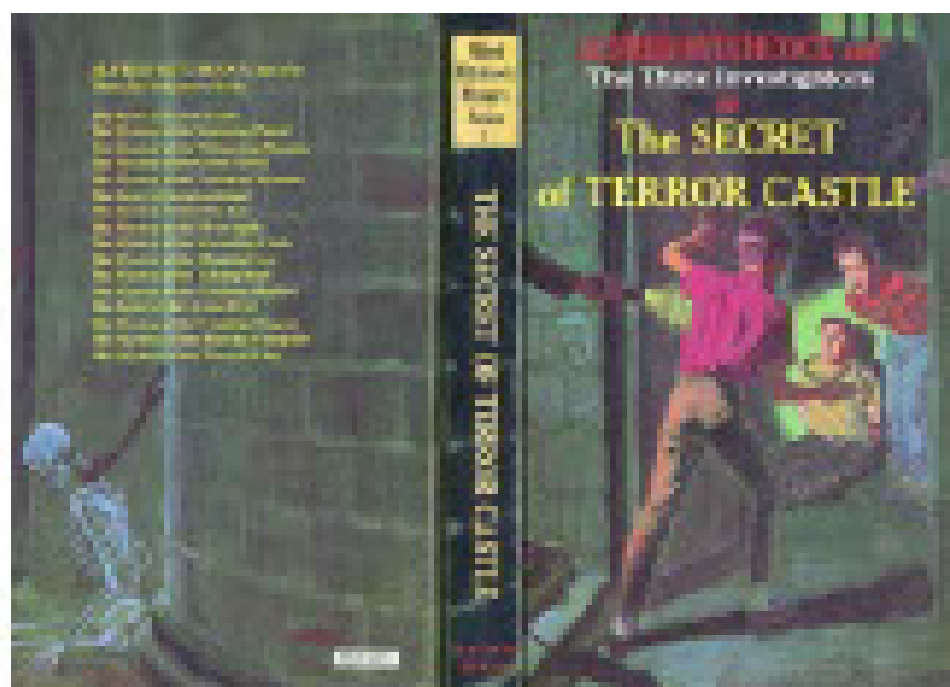
EW with Josephine Baker, and Lina, 1948



Illustration by Ed Whelan for *The Sunday Mirror Magazine*, 1956.



Illustration by Ed Whelan for *The Sunday Mirror Magazine*, 1956.



Illustrating the cover of the author's *The Secret of Terror Castle*, with cover by Ed Heald. This is the way that came to the Three Investigators book series, only in this design design was not used. 1958

offering me *LIFE* a week. I was doing much better than that in those days, so I turned him down. I met him in New York and I think he was staying at the Waldorf, and I remember knocking on his door and Edielet making her hand on my leg and he came to the door on a crutch and I saw a girl in the bed behind him, he was dressed up with this girl (laughter). He was very polite and he invited me in and we talked and the whole thing, but I told him I didn't think it would work.

**EE:** After spending some time in France, you returned to New York. What was one of your first jobs when you got back?

**EV:** I started working for the *Sunday Mirror* newspaper. They had a magazine *Sunday Supplement*. They wanted me for 14 years, something like that. I did one drawing a week. Pretty girl sort of thing, ya know, the first two pages of the *Mirror* magazine. They paid \$150 a week, and they had me in such they wanted me to edit, and they had another illustrator in the back of the magazine but they said we can't keep using you so much, so I changed my name. I changed my name to my maiden name and started working the other writer that was in the back of the magazine, so I worked for them maybe about 15 years, and then I switched to *Reader's Digest* for 20 years. I did illustrations for them. I did about 5 drawings a month for them.

**EE:** Did you ever work in the pulps?

**EV:** I often thought about doing them, but I was doing so well with the regular illustrations, and pulp couldn't pay that much, so I didn't do any of them.

**EE:** What were some of the freelance gigs you did while working those long periods at the *Sunday Mirror* and *Reader's Digest*?

**EV:** Well some of the best stuff I ever did was for *LIFE*. They would give me maybe two, three or four pages in a *LIFE* magazine for my illustrations. I did some nice work for them. I also

worked for *Time* magazine and *Sports Illustrated*. I did like two or three covers for *Sports Illustrated*. They also took a lot of the articles I did on the different sports and expanded them into books. Of the *LIFE* books they did on sports, I did eight of them I believe. I wrote as well as illustrated.

**EE:** And one of the books you did for *Sports Illustrated* was on boxing, a sport you actually are quite good at. You appeared in the Pan Am games and the Olympics?

**EV:** That's right. I took 1946 in the 1948 Olympics. I made the semi-finals. I made the next one in 1956 but I didn't go at the very last minute. I got hurt. I had a detached retina. In the Pan Am games I got a gold medal, a silver medal and a bronze medal, and that was in 1951.

**EE:** Tell me a little about your time working for *LIFE* magazine.

**EV:** It was a funny thing, they called me up and said "Can you work like you worked during World War II" and I said "I guess



Basketballing character Tom (right) here with Ed Mitchell of the *National Geographic*, 1952

ed, but the thing is that it's tough. When you're working on the special writings you develop a kind of different style and a different feeling for your drawings, because you're nervous. And they wanted that same feeling for the drawings that I would do for *Ligeia* magazine, so they called me up and said "Can you still replicate that feeling?" I said I'd try, but it was tough to do. When you're complacent in your studio and nobody's shouting at you and there's no bombings or anything like that, it's a completely different feeling, especially in line work because it's such a sensitive technique and I had to induce this nervousness in me when I worked for *Ligeia* magazine. I had to rise to a place above where you're working for *Ligeia* magazine because it's one of the biggest accounts you could get.

**EB:** You have a great love of history and you were even commissioned by the U.S. Postal Service to do some historical postage stamps, right?

**EW:** Yeah, I did about 15 postage stamps. The first ones I did, there were two of them, and they were called youth stamps and then I did six bicentennial stamps in 1976 with revolutionary war soldiers. Only four were used. Then I did one called the postal people's stamp, and it was very tough to do. Originally I did one long scene, incorporating outdoor scenes, indoor scenes, and I did a nice design and I worked on it for weeks, but then when I went to Washington, D.C., to have them OK it, they started breaking it up on me and they completely changed

it. So they broke up the whole design I had worked very hard on and ended up just doing 10 individual scenes, which were nothing, and anyone could have done that. I was very disappointed in what they did to me, and I finally just walked out and said send me a check. I just wanted to wash my hands of the whole thing.

**EB:** Let's talk about *The Three Investigators*. How did you come to work on that project? You were the very first artist to work on these books that no one had ever heard of yet.

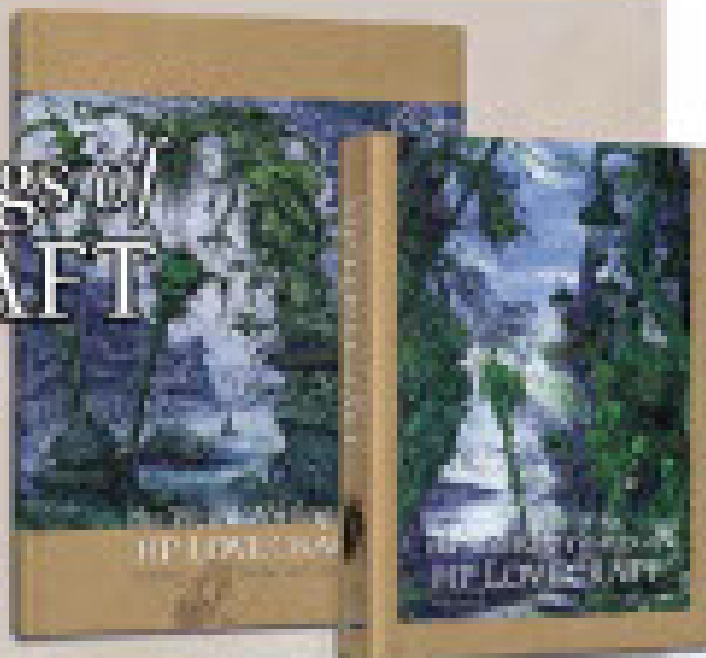
**EW:** It's funny because even 10 to 20 years ago the themes almost like when I came back from the war, starting in 1947, I wanted doing pretty good stuff for the Mirror and everything had to be glamour girl or adventure ya know, much like *Competition* stuff back in the '30s and '40s. Then I started doing children's books, and then I graduated to the teenagers, like the illustrations for Random House, Baseball books, football books, sports books, and I was working with the art director at Random House doing these young adult series, that's when *The Three Investigators* came up. We called them at that time, *The Alfred Hitchcock Series*. So they contacted me to do the new series of Alfred Hitchcock, because I was already working for this same age group of kids that were 10 or 11 years old, so I was in that age group of *The Three Investigators*, so that's how they picked me.

**EB:** Did you ever meet Robert Ardrey, and how did that go?

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Book illustration by Bill Ward for the cover of *The Three Investigators*, 1961.

**EW:** No, I never met him. The only ones I met were artists. I met Jack Horner who painted night covers in the 1970s and there is another that lives down the street from me, Hector Garrido.

**EE:** Oh, Hector Garrido did the *Three Investigators Crime-Susters* series?

**EW:** Yeah, I just met him. He keeps a low profile, but he's lived next to me for the past 45 years and I know his name but I never met the man until just about three weeks ago. A charming, charming man and he keeps a low profile and nobody knows about him. I live in a town with all artists, and no-one knows him. He's doing very well, he's doing plates for the Bradford Exchange and he's worked with them. I can almost see his house from my window, and I never notice the guy until recently.

**EE:** That is so funny, you both worked on *The Three Investigators* and he lives down the street from you for 45 years and you never met the guy? What are the odds that both of you would work on the same children's books 30 years apart and end up living just a few houses down from each other for nearly 50 years?

**EW:** Yeah, right? He's a very nice gentleman and I really like him. He's a hell of a good artist... a very good painter and illustrator too.

**EE:** And what about Jack Horner?

**EW:** I know Jack Horner, I know him fairly well. This was go-



Book illustration by Bill Ward for the cover of *The Strange Secret*, 1971.

ing back quite a few years in the 1960s or '70s. The last time I saw him, we had lunch together.

**EE:** Did you guys talk about *The Three Investigators*?

**EW:** I don't remember what we talked about. That was going back some years now.

**EE:** How did you guys know each other?

**EW:** We know each other from uh, well I was an illustrator for *Reader's Digest* for many years, and for *Life*, *Time*, and *Sports Illustrated* and other major magazines and we crossed paths along the way. I don't remember exactly what he was working on at the time.

**EE:** Now in the beginning you only did the covers to the first two books, *Tower Castle* and *Shattering Power*. Why did you only end up doing the first two? Did you get another job, or did they decide to go with another artist or what?

**EW:** I have no idea, you know I wasn't aware of it. I didn't hear from them and I was so jammed I was working seven days a week for 30 years. I worked every holiday, every Thanksgiving, every Christmas. I would have dinner and then go back to work. I was hooked solid, so I didn't care. I could make more money, frankly, with other accounts. I was very busy and I checked them out very quickly, there's a week's time. *Random House* was just not an account. I had like 10-15 accounts and I was mostly working for *Reader's Digest* at the time. They were my primary bread winner and they paid pretty well.



**EW:** Do you remember anything that was particularly fun about painting *The Three Investigators* covers?

**EW:** The models. They were nice kids. I always enjoyed working with young people. Most of the neighborhood kids in model and I'd see one of them. "Hey do you have any French that would fit this suit?" or I would tell them what they should look like and then I'd get their names and it worked out beautifully. They enjoyed it and had a lot of fun doing it. They would throw themselves into the acting part. They're funny, ya know? They loved depicting the characters. I would tell them what the scene was and they'd work themselves up to the mood. It's funny because one of them stopped me at a mall here in town. A car pulled up next to me and he says, "Hey, kid" and I looked and he said, "You don't remember me, but I was one of your models for *The Three Investigators*." ...of course that was so many years later. I looked at a lot of the photographs of the models that I shot in the studio for those covers.

**EW:** So then you left the covers after doing only the first two books, and approximately eight years later you came back. How did you end up coming back to the covers after all that time and doing more books?

**EW:** They called me back out of the blue and said, "Do you want to do some more?" Ya know when you're a freelancer you just take whatever is offered to you.

**EW:** But you had to be a little surprised that they called you back after so much time had passed?

**EW:** I guess so. I got better at it too, so they were better paintings this time.

**EW:** Did you read the books?

**EW:** I read them very carefully. I read every page. I would make notes as I was reading it. Like, "This is a good situation that would make a good illustration."

**EW:** Did you do sketches before starting, or what was the process?

**EW:** I would do a drawing just before I started painting, and I would show it right on the illustration board. I would submit that to the art director, and so he would look at the pencil drawing and approve it, and then I would go home and start painting right over it, so it would not wash up. I didn't have that much time, and it was a question of money too. If you started doing sketches you were wasting too much time.

**EW:** Do you remember what they paid for those covers?

**EW:** I was trying to remember. I imagine at that time probably around \$100 or \$150. That's for the amount it was like 5' x 10'.

**EW:** That's right, I forget that when you came back to the books a second time you were doing interiors as well. Did you like doing those?

**EW:** Yeah. I specialized in black and white. My forte is in black and white. I probably did less of those at a shop.

**EW:** Did you ever take a look at the covers Harry Kane did while you were away from the artist?

**EW:** I did, and I could tell he made up his drawings off the top of his head. He did obvious models. They were surely done, but I took it a step further when I tried to get the same models and keep to the characters. You photograph them and then you draw from your photographs. It's much faster that way.

**EW:** Is it you surprised that people are still interested in your work on *The Three Investigators*?

**EW:** Very much so. I went to Germany and I was met by one of the characters of *The Three Investigators* in Germany and he took me on a tour of Bamana. Very nice young man.

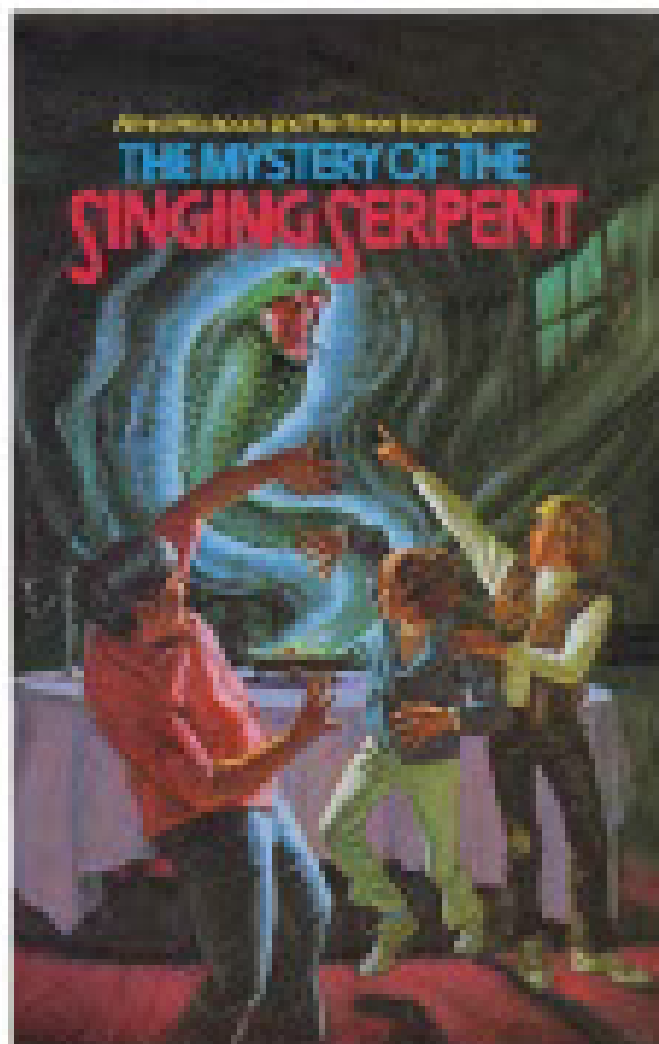
**EW:** I know you've met a lot of famous people in your time. Ed Anderson in particular caught your eye. Tell me about her.

**EW:** I was up in the attic last week and I found an original illustration I did of Grace Kelly when she was a model in New York. The only early painting of her as a model, and she only had worked as a model for like a year or year and a half. She was only 18 years old at the time. She did two jobs for me; it was for the *Weekly Mirror* magazine. I tried doing her but she turned me down.

**EW:** (Laughs) At least you can say you asked?

**EW:** Yeah, I had a couple more but I got no place with her. I guess she was waiting for her prince at the time! (Laughs)

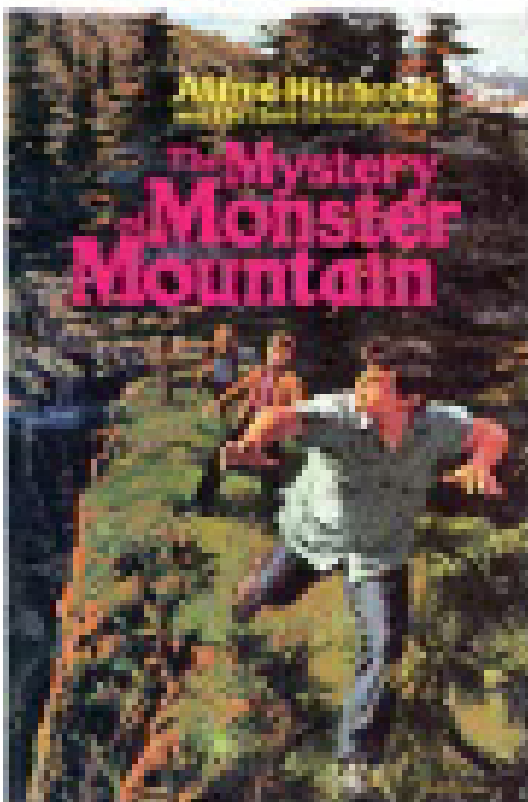
Ed continued to work as an illustrator into his early eighties, when his detached retina finally caught up with him and he had to give up painting. Ed's work is highly regarded today and he will probably be looked upon as one of the great war artists of our time.



*The Mystery of the Singing Serpent*, EW's Cover of 1976



Woman illustrated by Jack Hearne for an unknown publication. From the collection of Fred Seward



The Mystery of Monster Mountain, 1951. Cover by Jack Hearne

#### JACK HEARNE

When Ed Sobell left The Three Investigators for the second time, Jack Hearne took over the covers and interior duties. In the late 1940s, Jack had spent his time working on comic books with Jack Briner Studios. He did work on Dick Cole for Blue Bell Comics, Bull-Eye Bill for Target Comics, Albert Kuntz's Circus Illustrations, and he even ghosted on Frank Frazetta's Johnny Comet strip. He then went on to become a freelance magazine illustrator, working on *Argosy* in the late 1940s, and producing advertising art at J. Walter Thompson for Douglas Aviation, which appeared in magazines like *Collier's*. Jack's other work included covers and interiors for Gernard Publishing Company, Dell Publishing, E.I. Dutton, and more. Jack even helped us out around the house illustrating for several home repair and do-it-yourself books. He had an amazing career, but the long time spent and low pay was, the late Vic Dived put it best: Jack was a terrific all-around illustrator. He kept busy and made good money because he could do a whole variety of things. From a full-color, complicated industrial illustration, to pen-and-ink illustrations. He could paint, too. Jack could draw anything without research. The rest of us were using models and photographs, but not Jack. Jack was the total package. I really admired his work." (Aardvark interview) (see Awards)

Jack began work on The Three Investigators for Random House in 1951, contributing the stories to *The Mystery of the Breeding Wives* and *The Secret of Phantom Lake*, while his first cover appeared the following year with *The Mystery of Mystery Mountain*. He ended up doing both the covers and interiors for books #18-27. Unfortunately very little is known about

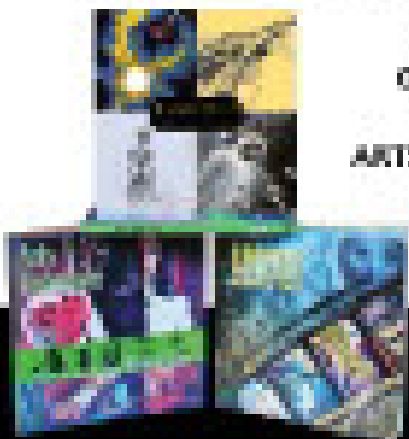


Art by Jack Gaughan. Illustration. Photo: © The Art Institute of Chicago

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Mott illustration by Herb Mott for *The Mystery of Murder Mountain*, 1971

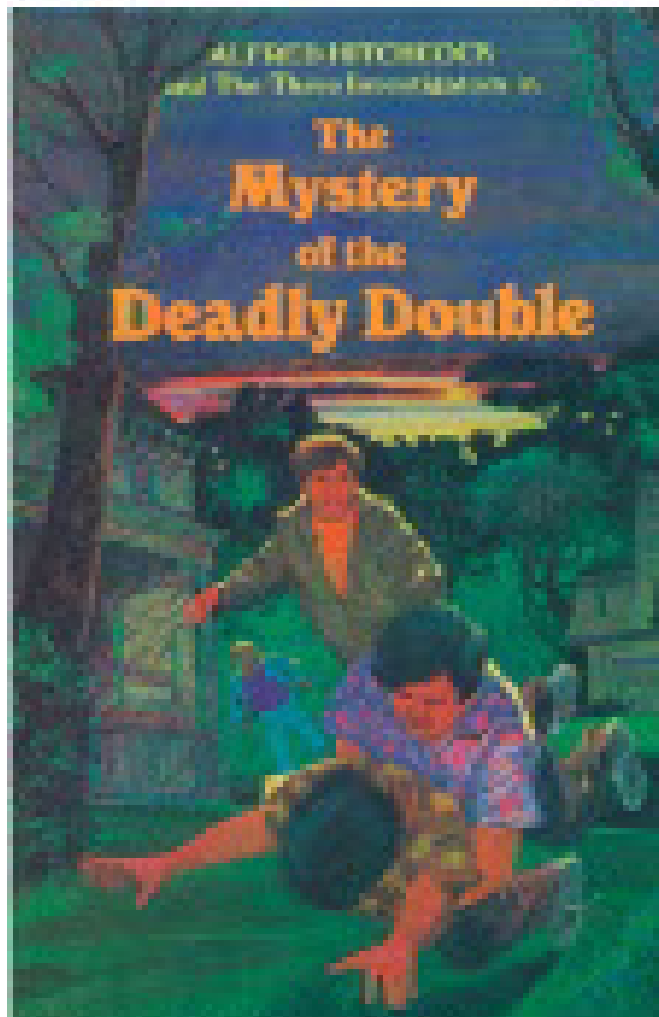
both personal and professional life. His wife passed away in 1973 and Jack took it rather hard. After repeated attempts beginning in 1977, Jack succeeded in taking his own life in 1985. A tragic end to a terrific artist.

#### HERB MOTT

Herb Mott stepped in for one career in 1976, *The Mystery of the Deadly Double*, and he also created the earliest illustrations for that book. This was the last time mirror-illustrations would be used by Random House. Outside of his lone *Three Investigators* cover, Herb painted expressive renditions of ships, planes, and intricate battle scenes of the civil war. Herb was recognized for his work on the covers of *Railroad Magazine*, for which he painted 32 covers from 1949 to 1954. During the 1950s, Herb painted interior story illustrations for many men's adventure magazines such as *Adventure*, *Argosy*, *Blue Blood*, *Climax*, *Manly*, *Open*, *Stag*, and more. Herb eventually headed West, and his paintings changed to Western art as he began to create a series about the natural beauty of the Old West. According to the artist, "I put together my training, process in every piece I did." He has exhibits in several New Mexico galleries today.

#### STEPHEN MARSHEN

In 1979, the decision was made to re-issue some of the original books in paperback. Artist Stephen Marshen was brought on board, and he had a unique illustrative style that hadn't been seen in previous versions of the books. Stephen had four trips to do what he wanted, and he took full advantage of this artistic freedom for 32 covers, much to the delight of many *Three Investigators* fans.



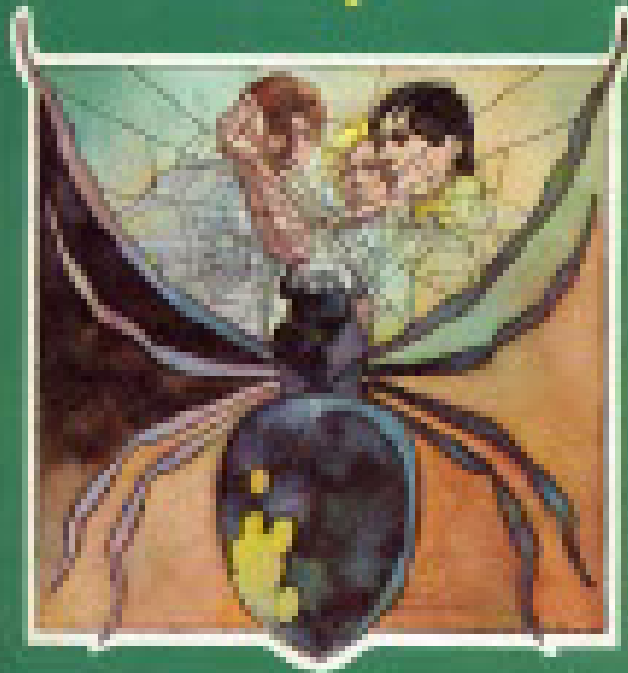
*The Mystery of the Deadly Double*, 1971. Cover by Herb Mott



Cover illustration by Herb Mott for *The Golden Quest* (1967) image courtesy of [TheSage-Ancient.com](http://TheSage-Ancient.com)

Alfred Hitchcock &  
THE THREE INVESTIGATORS BY

# The Mystery of the Silver Spider



The Mystery of the Silver Spider, 1954. Cover by Stephen Marchant

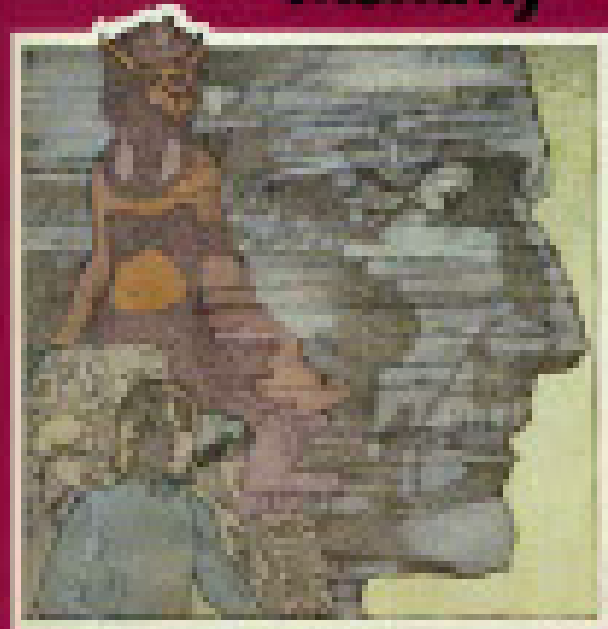
"It was just the style I was working on, primarily because I was not comfortable with doing more painterly illustrations," Marchant commented. "But because I was not familiar with the series I did not have a reference point for the previous artwork. I was not steered into any direction. I was just made aware to update the look of the books."

To this day fans are still writing to Stephen and inquiring about his considerable contributions to the series.

"My work on them continued about six weeks work, and most of that time was waiting for sketch approvals. I'm constantly amazed at the number of circumstances these books have. They had such a hold on those kids who discovered their adventures only on and had remained faithful. It's been fun to be a part, no matter how small, of the series and illustrations of the series. The continued success of the books is notable because of the difficulty in sustaining that kind of audience. Over the years I worked on the top ten lists of what helped the series. The Three Detectives was one that was imported from England, the Cluepost Gang, the Cluepost Squad, and the Kid Investigators created by Prg Schatz and Michael Boland (all of which I did covers for) were only moderately successful. It's not easy to hit the right balance of character and story (and the police is handsome, beautiful, tortured, unique). So I made it the hope of Reddy Book."

Alfred Hitchcock &  
THE THREE INVESTIGATORS BY

# The Mystery of the Whispering Mummy



The Mystery of the Whispering Mummy, 1954. Cover by Stephen Marchant

## ROBERT ADRAGNA

In 1979, with the release of *The History of the Greater Science Fiction and Western Paperback* cover artist Robert Adragna was hired. Robert had finished several covers, including *The Secret of Shark Reef* (the last to include Alfred Hitchcock's name and image, as he had passed away in 1968), when Randolph Breen, impressed with the covers he had already done, asked Mr. Adragna to redo the covers for the previous 28 books and help bring *The Three Investigators* into the 1980s.

Indeed, Robert painted the covers to all 41 original titles, the only *Three Investigators* artist to do so. Robert updated the boys with the times and gave the covers a fresh, new appeal. Many *Three Investigators* fans consider his paintings to be the best in the series, even if the boys' looks changed from cover to cover. Why did that happen you might be asking yourself? So let's go to find out in the following interview. Robert had been completely absent in *Three Investigators* fans until I found him in November of 2007.

**Q:** Hello Mr. Adragna, you're a hard man to track down. A lot of *Three Investigators* and science fiction fans have been wondering what happened to you. Where have you been hiding yourself?



Color illustration by Robert Rauschenberg for *The History of the World* (1966). (His own original color illustration has never been published in color.)

**EM:** Well, about 15 years ago I had a brain aneurysm and it kind of took me out of commission. There was a lot of rehabilitation. I'm fearless, but basically it took the wind out of my sails and I stopped freelancing. I took a job later on, just to get my checkbook, in all of things, tech support at a computer store. I did that for awhile and then I went on to work in an art studio for another artist.

**EM:** What year was that?

**EM:** That was about five years ago, and I worked for him for two years.

**EM:** What kind of things were you painting?

**EM:** Fine art. Very large paintings. This American artist named Mark Kostabi, who lives in Italy, he has a staff of 25 artists who execute his sketches as paintings, and he later signs his name. I had never done this before and it was quite an experience. Some of the paintings I worked on were, well, one of the largest was about 20x30 feet and about 5 artists worked on it simultaneously.

**EM:** Wow! Mark, Kostabi? He's an interesting character to say the least... and where were the paintings sold?

**EM:** Mostly in Europe, but occasionally a whole group of people would come from Italy or France, and they would come into the studio and buy some. There was one Italian TV company that came in and they bought like 10 paintings, and these are paintings that on average can go anywhere from \$10,000 to

\$40,000. The nice thing about it was I was working with about 20 to 25 other artists, and some of them were much younger than me. They were from all over the world—Romania, Italy, Japan, and South America. It was quite an experience and it was like being in a commune of artists. It was a lot of fun. The only problem was, I wasn't painting my work, I was painting his work.

He has work in the Museum of Modern Art, The Whitney, and The Metropolitan Museum of Art. He's like Andy Warhol in that he's very good at self-promoting and he's a real showman. At one point he actually did a TV show in the studio.

**EM:** For the record, can you tell me your full name and year of birth? Where were you born? What can you tell me about your family?

**EM:** My full name is Robert Joseph Adrupa. I was born in Brockton, NY in 1948. My father was born in Sicily around 1905, and my mother is "Little Italy" in New York City. My father came here when he was about 17 or 18 years old because of the loss of America. I also have two sisters.

**EM:** Was your father an artist?

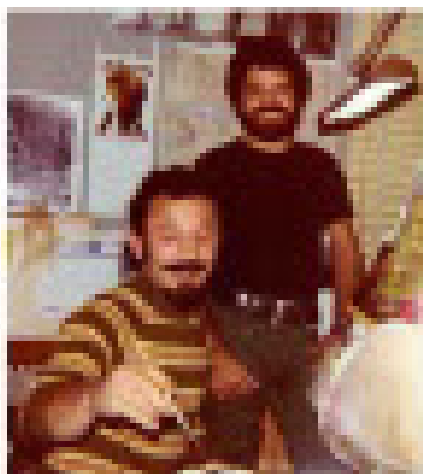
**EM:** No but he had artistic leanings. He was very much into art, so I guess I got it all from him. I always knew I wanted to be an artist because I was always sketching and drawing. I was mostly self-taught. I drove every chance I got. When I went to parochial school, one of the nuns in the school, well, got

close to graduation, mentioned that there was this high school in New York called Industrial Art. He recommended that I tried to apply to this school.

**ES:** So the next time you went to school then.

**RS:** Yeah, I did a lot of religious drawings for the nuns. I remember this one time they got me to do all 14 Stations of the Cross, and I did drawings of Christ and the saints, so they knew I had ability. My school books, my notebooks, had drawings in all the margins and that sort of thing. So I applied to the art school and it was an exciting change for me. It was a really outstanding. I was told at one time it was a hospital during the civil war. It was a very frisky school. No gymnasiums. No cubana. It was very liberal and I loved it. To get accepted in the art school they had made card models and asked to draw them and also from examples of our work.

**ES:** Did you get any paying jobs while you were in art school?  
**RS:** No, it was all school. But the one thing I did do, and this is where the covers for *Amazing Stories* and *Fantastic* came from... I'll remember right, I took my portfolio to those two magazines while I hadn't yet graduated. I had a lot of confidence back then. I decided I'd take a chance. I mean what could they say? "You're not ready," you know? The art director



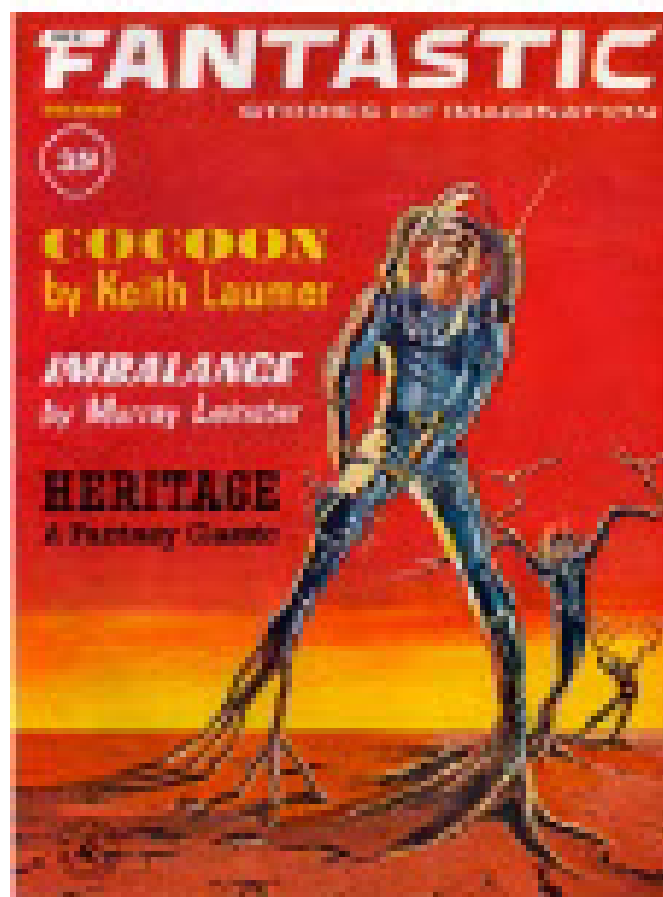
Robert Adams and Gene Lewis present artwork from *Amazing Stories*, circa late 1950s.

then, he was someone that turned out to be fairly famous (John W. Campbell, III). He wrote "The Glass Tower," I think (under the pen name Don A. Ross). This later became the movie *The Tower*. So he hired me and I did these stuff covers, one of my favorites being the one with the yellow and green with the guy transferring. (*Amazing*, September 1960). I used artwork back then. He was just thrilled with that cover.

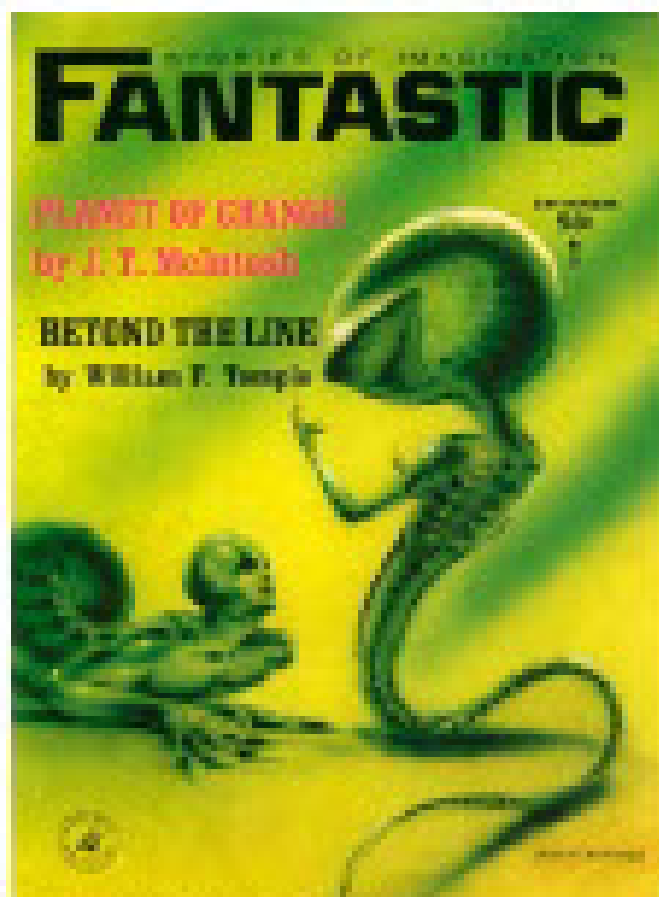
**ES:** And right after school you went into the military?

**RS:** I went in the Navy. I almost stayed in there, but I never learned how to swim (laughter). Imagine that, being in the Navy and not being able to swim! They didn't keep me very long, I was in there less than a year.

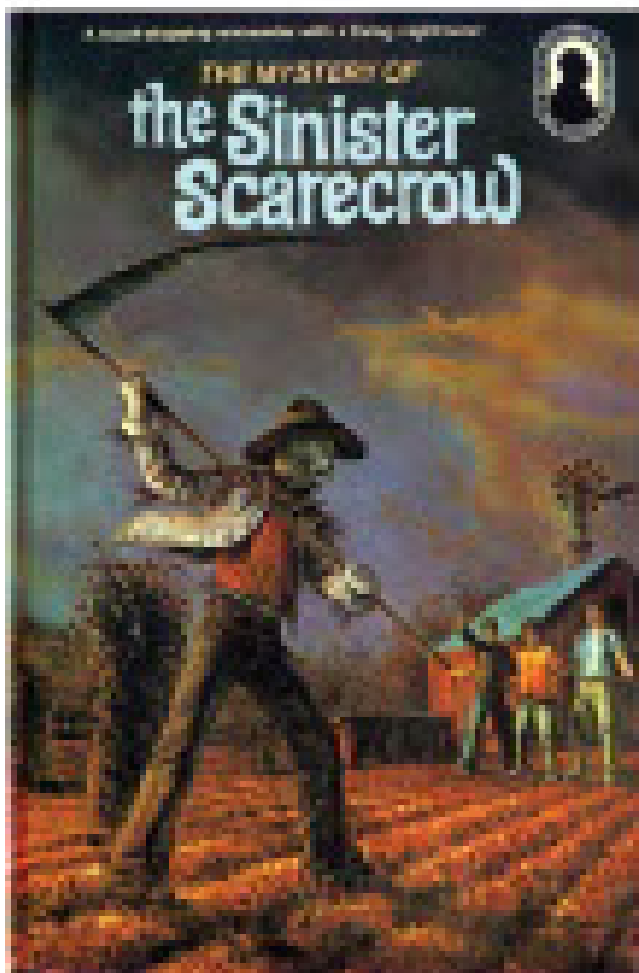
**ES:** Do you remember your first paying job?  
**RS:** My first paying job was at Morrison Greeting Card Co., and I liked it because it was like doing little paintings. The only thing was it wasn't really what I wanted to paint. I was in staff there and I worked there for 10 years, until around 1973. I wasn't paid much at the greeting card company, so I was doing the *Amazing Stories* and *Fantastic* covers at the same time. My first illustrations were done right after I graduated from school. I've always loved sci-fi and the horror genre. It never seemed like work. The downside was no weekly salary.



Artwork, December 1955. Cover by Robert Adams



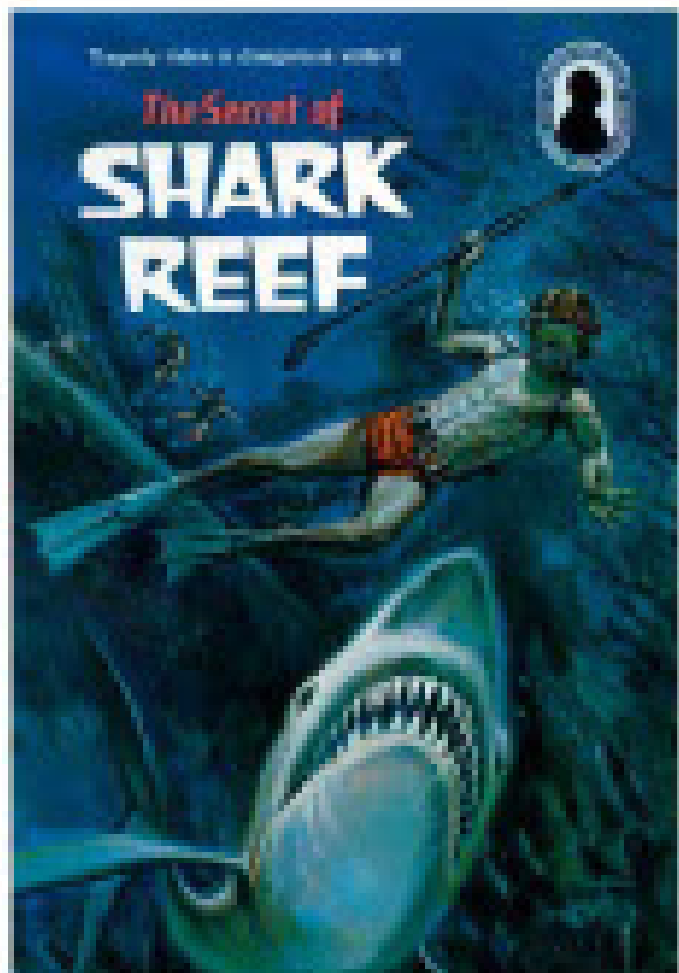
Artwork, September 1955. Cover by Robert Adams



The Mystery of the Sinister Scarecrow, 1973. Cover by Robert Stegner

**EM:** Then around 1973 you got your first work on *The Three Investigators* with *The Mystery of the Sinister Scarecrow*. What do you remember about that?

**RM:** What happened was I had gone to Random House. What you usually do is you go to a publishing company and you have your portfolio there and then the art director looks at it without you being there and then you get called back if they're interested. It was kind of funny. I did a lot of my earlier work on magazine. So my portfolio was incredibly heavy. It was really with carrying that stuff around, anyway, I got a call back to meet the art director and I went in and it was a huge school classroom of mine. And that was just great. I did a few *Wonders* for him, a *Tom Sawyer*, and a few things like that. Then he said there was an art director of the juvenile division and would I be interested in doing some juvenile books? I didn't even know at that time who *The Three Investigators* were. So I went in and met with the female art director. I mean, it was always really pleasant working in those places. They treated you really well, and Random House had an unusual policy that other publishers didn't have, and that was that they paid you half up front. So you had something to live on while you were working on the cover, and then they would pay you the balance when you brought the work in... All my work there was done on illustration board and predominantly oil. The only problem with that is many times if the job was rushed or you



The Secret of Shark Reef, 1973. Cover by Robert Stegner

felt they had to have it right away, you couldn't bring it in until it was dry. Oil takes a while to dry, so it was a little difficult.

**EM:** *The Three Investigators* covers were all done in oil?

**RM:** All done in oil. She gave me the first few books to do, and I did the first two *Clayton Scarecrow* and *Shark Reef* and she was very pleased, and then I guess they submitted them, however they are sold to the dealers who sell the books, and they get a really good response. Then she talked about doing the whole series. I did one cover at a time and got paid one cover at a time.

**EM:** How long did it take you to complete an *Investigator's* cover?

**RM:** It varied. I would get the book, I would do a little sketch, and once the details was OK'd I would go to that photography studio and I would have the young children models. It took time to have the young kids photographed. I would have to wait for the photographer to come back with the contact sheets and then pick out which ones I wanted. Luckily at that time I did my own printing, so I could get the negatives and develop my own prints because I wanted to be able to decide on my own what I wanted. It took about two-and-a-half weeks after approval.

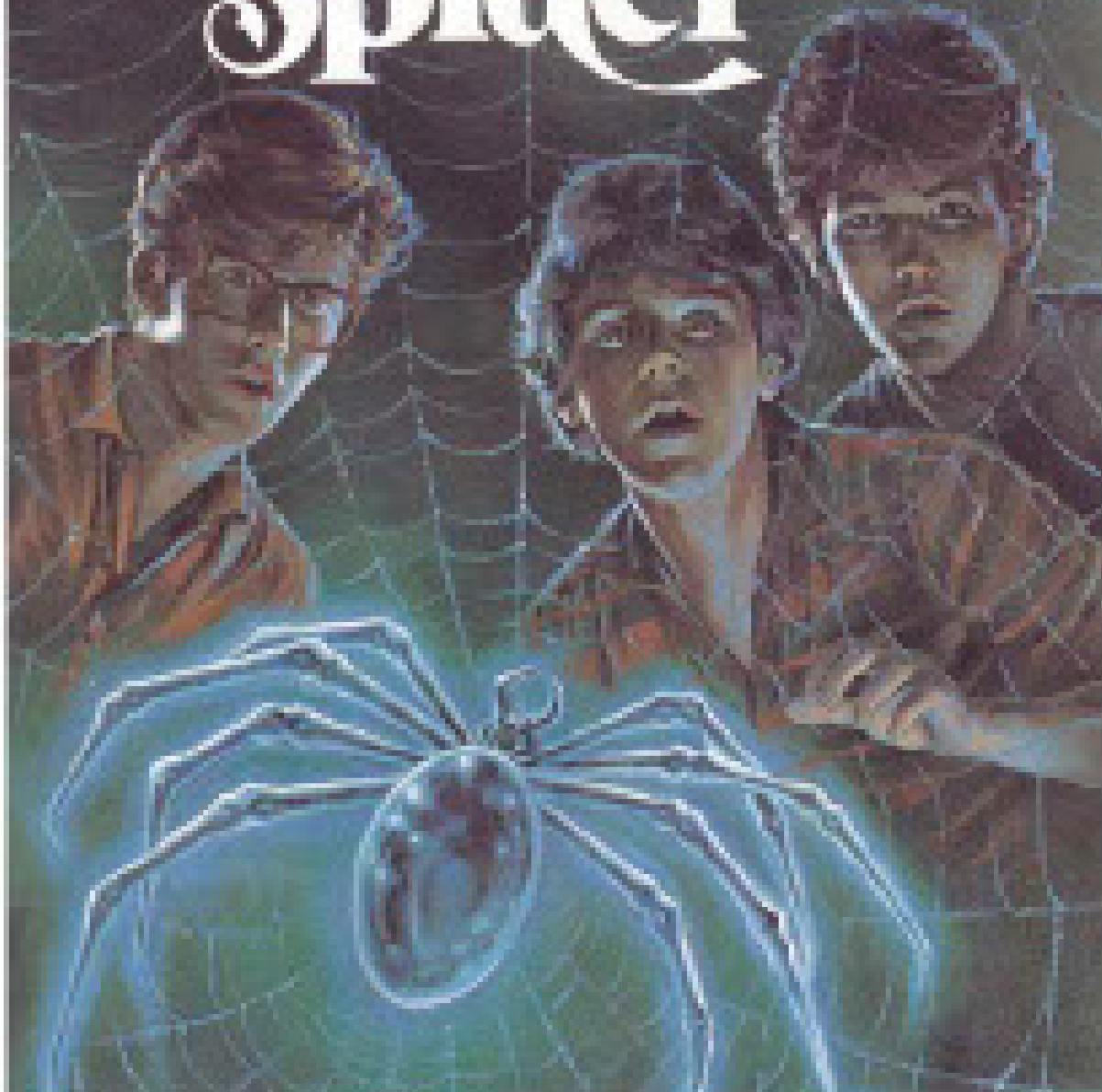
**EM:** So you used young models for *The Three Investigators*? I was wondering about that. I also noticed that the boy's looks seemed to change from cover to cover.



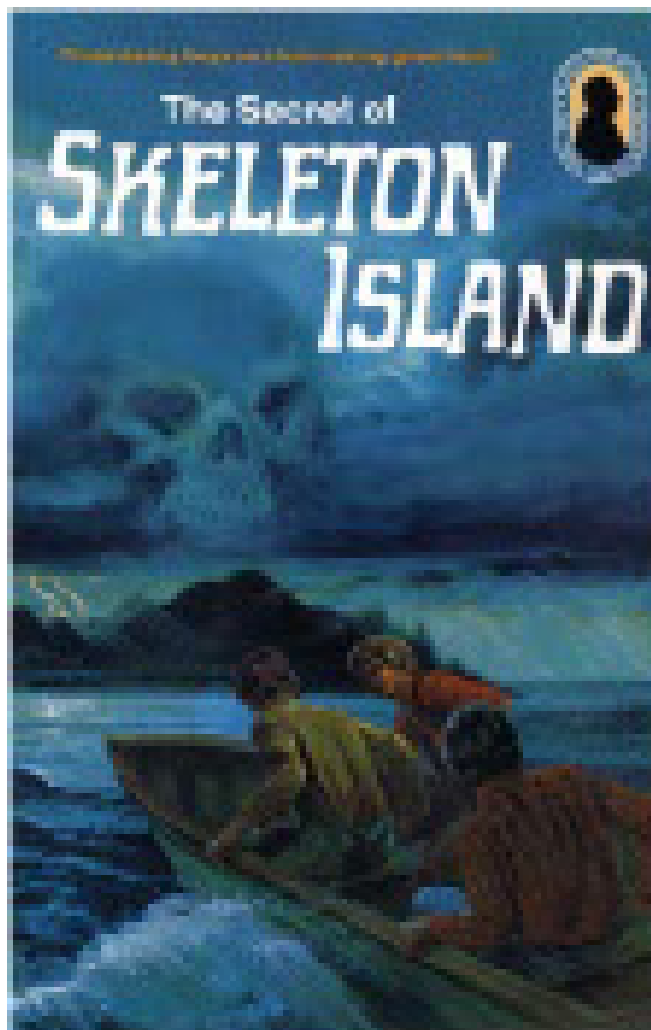
A tangled web of intrigue and suspense!

THE MYSTERY OF THE

# Silver Spider



The Mystery of the Silver Spider, 1961. Cover by Robert Savage



The Secret of Skeleton Island, 1952. Cover by Robert Mager.

**EM:** Sanders Howe asked me to update the boys. I used models, and unfortunately they were at that age when their appearance changed, even in a few months. They got grown up looking, so that's why they looked different.

**EM:** Did you use the same three boy models over and over?

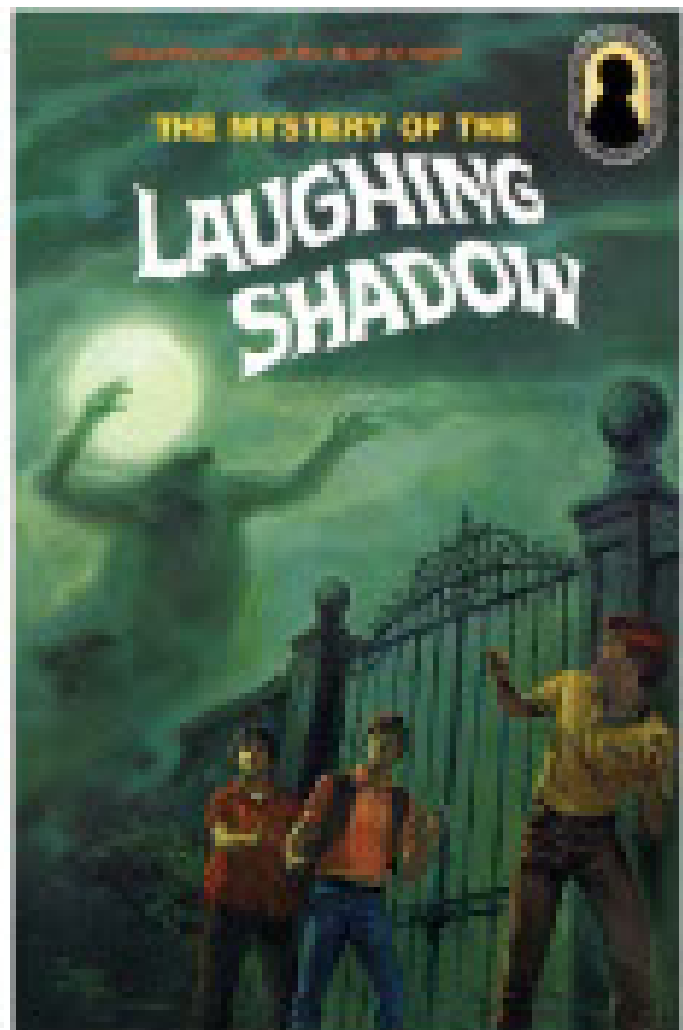
**EM:** No, I would have to switch around, which is another reason why the boys looked different sometimes. It was kind of funny. I remember I had this same young guy, the kid I had used before, and he had discovered the gym and all of a sudden he was built and I thought "Oh my god, he doesn't look like a kid anymore." It was funny but unfortunately for him I couldn't use him anymore.

**EM:** Did the models have different props and other stuff that you would use?

**EM:** Whatever was in the studio that we could use. Some of the scenes were more successful than others. You can kind of tell by looking at them which scene was more inspired by. My two favorites were *The Flaming Fireproof* and *The Silver Spider*. The other one that I liked a lot was *The Laughing Shadow*.

**EM:** Did you ever read any of the books?

**EM:** Absolutely. Usually, I would get a synopsis, but I would also read it, just to see there was something specific about



The Mystery of the Laughing Shadow, 1952. Cover by Robert Mager.

what was happening in that scene that might make me say "Oh wait, I can't do that because..." I tried to be careful about that. I also looked at the art of previous investigator series to keep from doing just an updated version. They gave me a lot of free reign.

**EM:** Were you disappointed when you got word that the series had been cancelled?

**EM:** I wasn't terribly disappointed, at that point I was running out of ideas. Finding young kids was difficult thing on such short to part as what.

**EM:** I think the covers that you and Harry Kane did were the most popular in the series. Are you surprised that people are still interested in your work on the *Three Investigators* after all these years?

**EM:** Very much so. I was very surprised. I was amazed to find all these other sites online from other countries on *The Three Investigators*. I guess I never realized people would still be interested in them.

**EM:** Did you ever use live models for any of your other book covers?

**EM:** Almost always. All my work required live models. Sanders Howe was very good because they paid for the model for

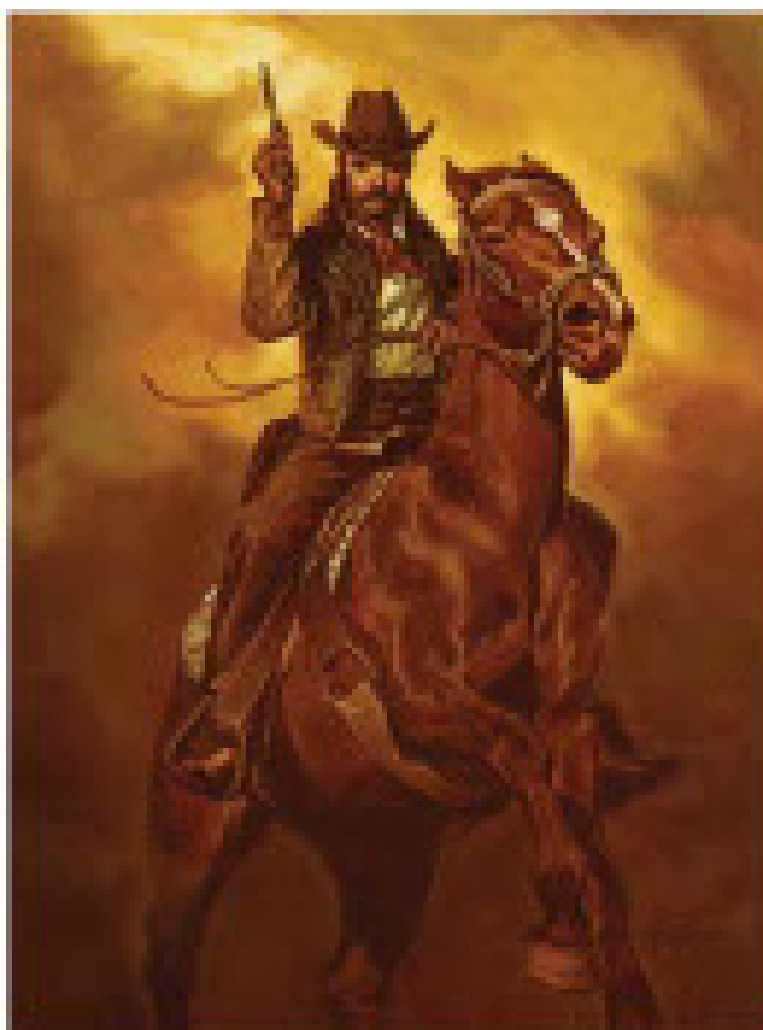


Illustration by David Alagna, 1982, Cover for *Blind Menagerie*



Cover Illustration by David Alagna for *Love Empire* #6, 1979

and the studio photographers. There was this studio photographer in Manhattan who did mainly photos for artists, and he had all the model catalogs and we would go there. He also had props and things like that. It was a big studio. It was really nice. I got to take the models afterwards.

It was not unusual to go through model catalogs and pick out models. Selecting the ones you want to hire was really unusual. Like *Daughter of the Night* film. I remember her showing up, wearing underwear and all of that. I was kind of intimidated. I remember one time I was hiring my cable installed in my apartment in the city, and the cable guy wanted to buy it off me, but I told him it wasn't for sale.

One of the models, the cowboy that was on the cover of the *Blazon*. I did with the Grand Canyon behind him. He was in a movie. A horror film with Angie Dickinson. ... Brian De Palma ... *Deliverance* film. He was in the opening sequence when Angie Dickinson is in the shower, he played her husband. I recall me that he had just done the movie.

**EM:** After *The Time Element* gave you did a bunch of *Victims*



Blind Menagerie posing, 1982

paperbacks. I noticed a lot of the characters you painted seemed to resemble yourself, mustache and all. Was this a conscious effort to put yourself into the actual? (Laughs)

**EM:** I used myself a few times to save money on models. That was also the case of the mustache, as I mentioned to my friends.

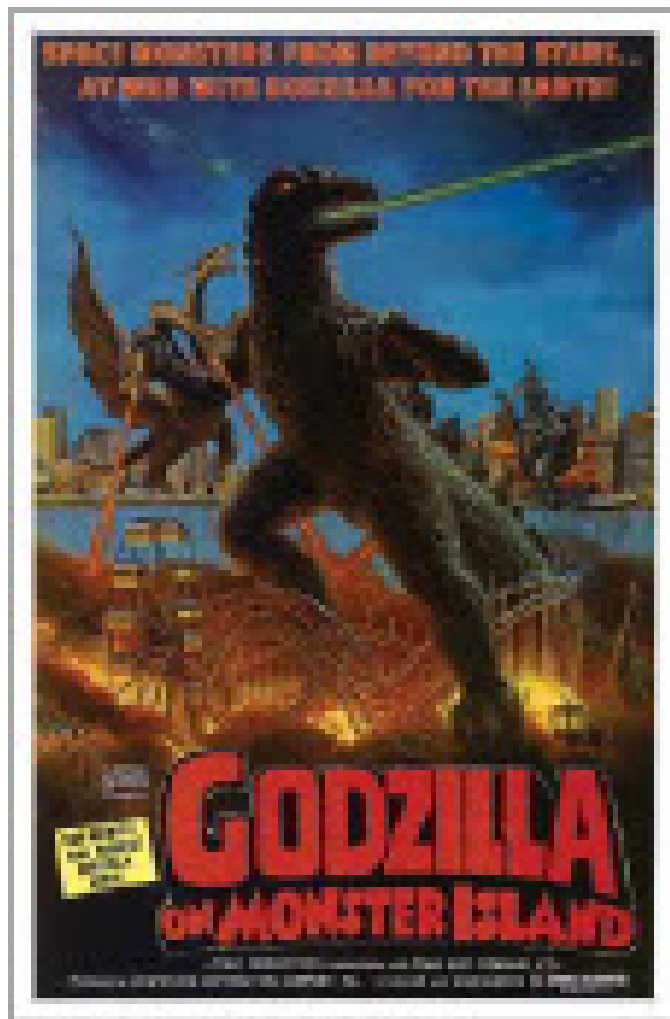
The great thing about the *Victims*, lots of artists didn't want to paint horses. They're difficult. So I went to Mexico, the land they have to mail them, because you can get up-close and take shots of them. Then through my friend I contacted this ex-radio rider and he came in full cowboy gear

with his horse, and he rode for us and we took pictures of him and they made great covers.

**EM:** You also did a lot of great sci-fi covers, full resolution done.

**EM:** I've always loved science fiction and horror films. When I was young growing up in the '60s I saw every horror film, no matter how bad. *The Thing*, *It Came From Outer Space*, *THEM!* All of those things. I would see every single one of them.

**EM:** So it must have been fun for you to do those science fiction covers. Did they have an idea of what they wanted you to



Godzilla vs. Monster Island. JETL. Poster by Robert Storer

do, or did they just tell you the story and let you do whatever you wanted?

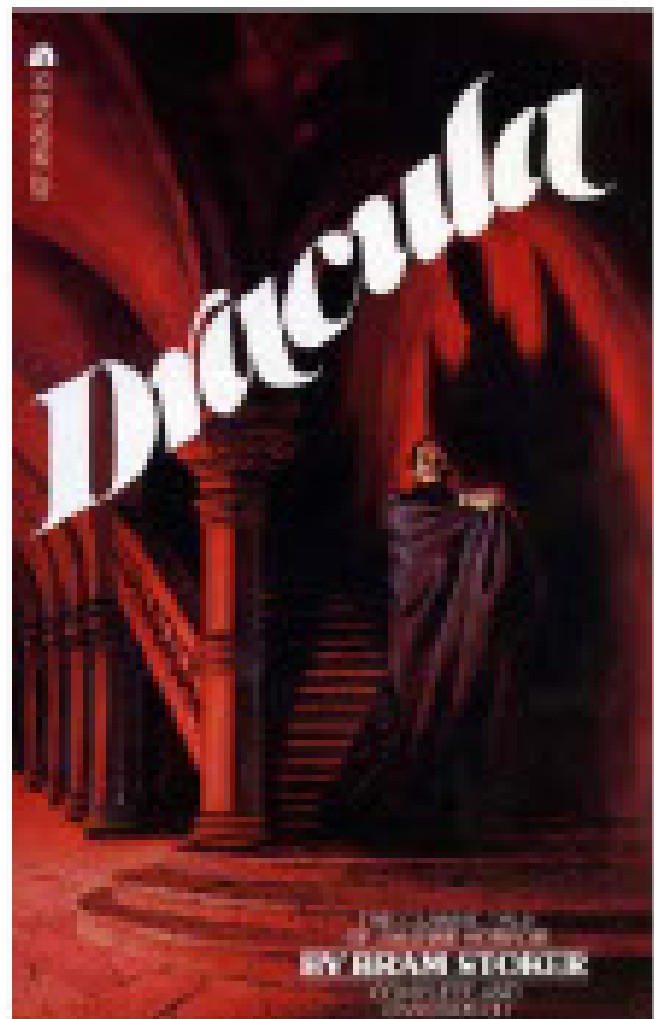
**ES:** I get to do whatever I wanted. It was great. My interest in film, I think it shows in my work. I always see things from the point of view of a movie scene. How I would stage it and stuff like that.

**ES:** One of my favorite sets is across that you did was from a book called *Love Conquers All*. What do you remember about that one?

**ES:** It was very unusual in that the book was about sex in the stars. I read it first to do something that was in the book, but then I came up with the idea of the female nude with this kind of fantastic climate and silver, and the art director was somewhat apprehensive about it because it was too nude. But he loved the cover and thought I did a good job.

**ES:** What other things did you work on?

**ES:** Before it or not, I did a *Godzilla* movie poster. What happened was, I was doing these drawings for a newspaper and this guy said, "Would you be interested in doing a movie poster?" The catch is they need it right away. They'll give you a screening of the film." It was the weirdest thing to be the only one there for a screening of a trackable movie and it was called *Godzilla vs. Monster Island*.



Love, 1966. Cover by Robert Storer

**ES:** Were there any famous stars that you called "travis" back in the day?

**ES:** Two of my favorite illustrators were Frank Frazetta and Boris Vallejo. Among the illustrators I've known personally were John Leiser and Bob Maguire.

**ES:** Oh, I'm very familiar with Robert Maguire! How did you know Robert Maguire?

**ES:** I worked with him at the greeting-card company. He and I were very good friends. He was a terrific man. We would all go up to my friend's place in upper New York and spend a week for vacation.

**ES:** Did you guys ever show each other's work and ask for opinions?

**ES:** Oh, absolutely! Bob actually, when I was doing the females, he would sort of give me a little lesson and pointers. He was very inspirational.

**ES:** That's great. Robert definitely knew how to draw women! [Laughs] I'll have to check out your female again and see if I see any of Robert Maguire in them. [Laughs] To wrap up, a lot of people underestimate you as an artist. Can you tell me how to pronounce it for the record?

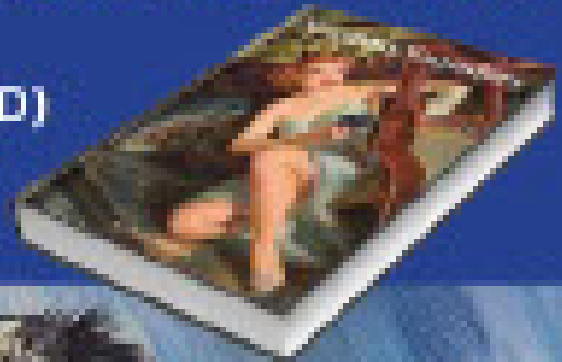
**ES:** [Laughs] Yes, they do. It's pronounced LB-Look-ryth... like laugh.

# Norman Saunders

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*Norm Saunders*



From *Illustration by Charles E. Cooper for an unknown Saturday Evening Post cover, 1940s*

#### CHARLES LEWIS

Unbeknownst to Mr. Adams, there was another artist working simultaneously on some of these same covers. The artist's name was Charles Lewis. Charles painted ten covers from 1937 to 1940 for the Saturday Book Review. It's a bit of a mystery why they didn't just use the previous covers for these books, as they did in the books preceding and following this time period. Instead they commissioned Charles to create brand new covers. In fact, many TD fans consider his covers to be among the best in the series. Fellow TD fan Ian Ryan commented "I think his covers are actually pretty underrated. I would even go as far to say that his Screaming Chick illustration is possibly the best representation of that particular title [this includes the other U.S. and British depictions]." In this exclusive interview you'll hear Charles (or Chuck, as he likes to be known) tell us about his involvement with *The Times* newspapers and what the job became up to in the years since.

**David Storm:** Hi Chuck, can you tell me your full name and where you were born?

**Charles Lewis:** Charles Earl Lewis. I was born in 1907 in Queens, NY.

**DS:** Tell me how you got interested in art?

**CL:** I've been doing that all my life. I started like a lot of artists, drawing comic strips and kid. Copying what I liked. That's how I learned basic perspective and angles of the human figure. So I was copying those every Saturday and Sunday. I liked *Doc Zigg* and I was always a big *Sammy* fan. *Superman?* Well I loved *Green Arrow* and *Green Lantern*, which was a very good copy book in the '30s.

I had 2 years schooling and then went into the United States army for a couple years, and then moved back to New York

and got a job working for Charles E. Cooper studios. They had people like Cole Whittman and Joe Bowler, and it was like Hollywood to a kid. I was hired as an apprentice. I was just a new talent who liked to draw, and I took pointers for it, and still do for that matter. I was there cutting names for these people, and I worked hard at it for a year. You work at night and cut names during the daytime in the studio. Then you start getting jobs, and the first ones might be to draw and ink or charcoal or something like that. Then you get a chance to paint, and before you know it you're a working pro. That's the old system.

Cooper was a very smart man. He knew his market really well, and he got along with art directors. We had quite a few national accounts like Pepsi, and we had automobile accounts and quite a bit of advertising in those days. It was a very lucrative field.

I was just a kid working in, and my attitudes were formed by what I saw, and what I saw was a career in something that was being loved, and where the participants of that career, the illustrators, were looked at as being prominent and famous.

I started when the golden age was ending. That era the people think of, Norman Rockwell. Incredible. Another amazing stories in the *Saturday Evening Post* by people like Pearl S. Buck. My friend Jim Burns was her artist.

**DS:** You were friends with Jim Burns?

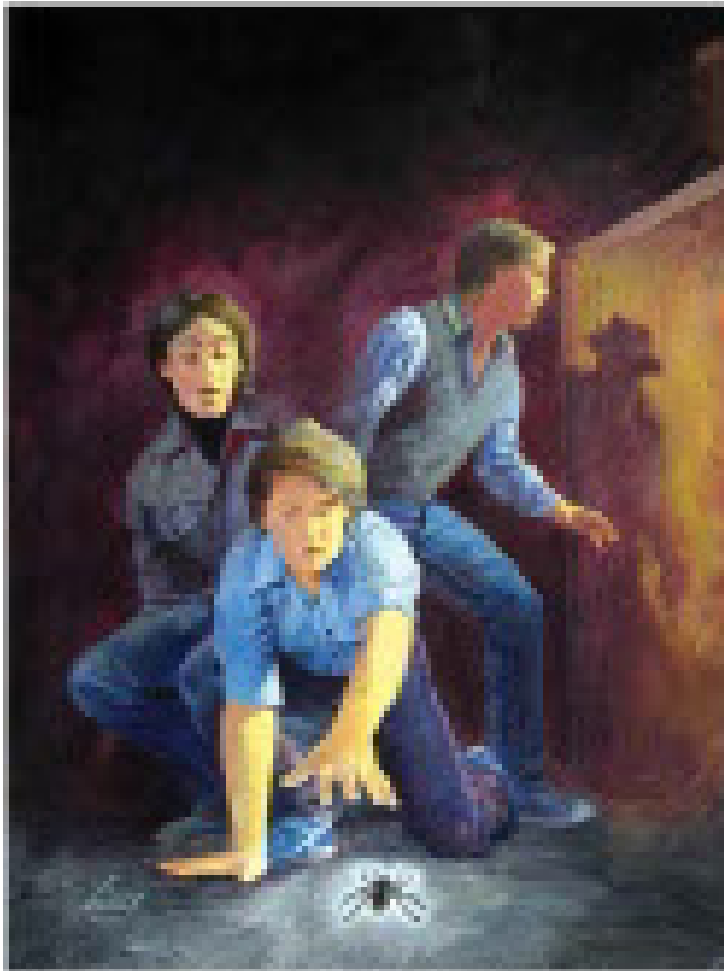
**CL:** I'm still friends with Jim Burns. He did *Joe Savage*. He took weekend at Charles E. Cooper studios. Did you know that Jim Burns is 82 years old and he does 300 perhaps every other day?

**DS:** Oh that's great! I can't even do that! How long did you work at Charles E. Cooper?

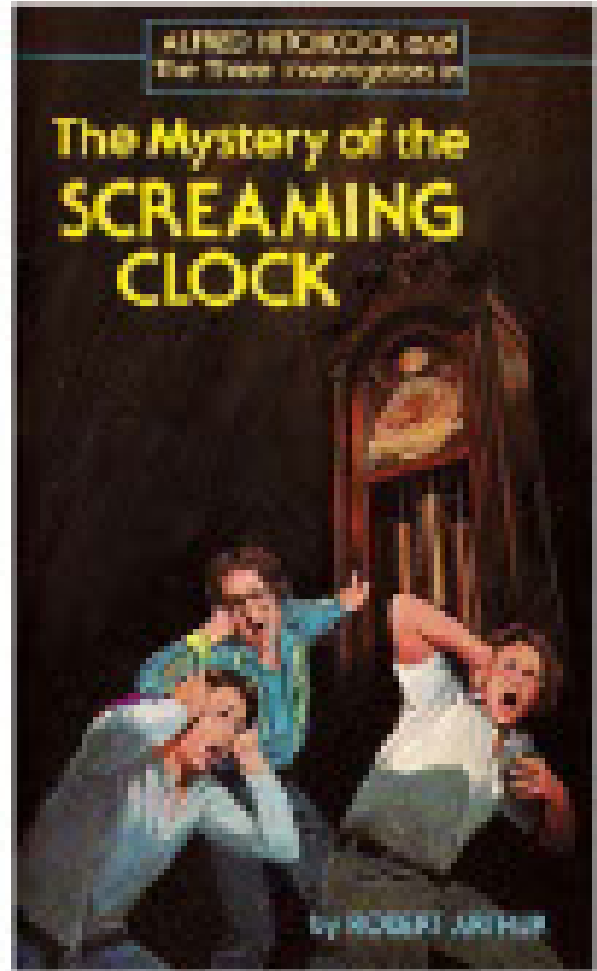
**CL:** Let's see—1935, 1940, '41, '42, '43, '44...and then Cooper died. The last couple years ya know...it was the end of an



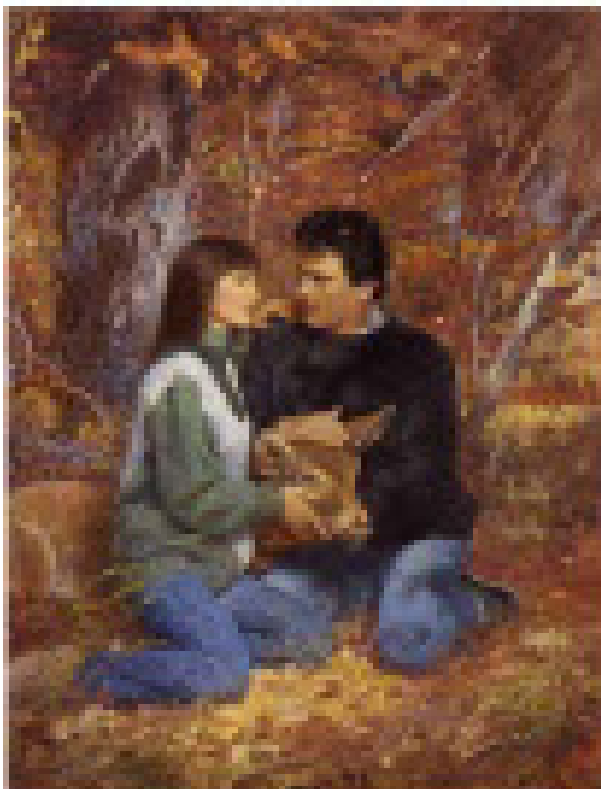
Scene Illustration by Charles Green for *The Mystery of the Floating Paraglider*, September 1988



Cover Illustration by Bruce Lee for *The Mystery of the 1984 Spider*, 1984



*The Mystery of the Screaming Clock*, 1979. Cover by Robert Arthur



Cover Illustration by Bruce Lee for an interior paragraph illustration used

one and you already knew it, and there was a good deal of excitement among fans and reading TV started getting strong, and the magazines like *Collier's* were going out of business when I was getting into the business. The *Pier* was still going strong. *McCall's*, *Ladies Home Journal*, *Cosmo* and *Kidwell*, those were very big, and then *Jim Renna's* thing which was men's adventures. *He and More* *Kamalan*.

**Q:** So, why didn't Jim Renna get you into men's adventures?

**A:** He tried, but my heart wasn't in it. I'm more of a romantic.

**Q:** You did a lot of Harlequin *unofficial* romance novels.

**A:** Yeah, I was doing them all the time. I loved to do them, but at the same time it was really trying me. You want to look at your life and figure out why you did things, because you realize those are part of you, your intuitive side. You know if you're religious you would say the Holy Spirit within you guiding you to where you should be.

**Q:** Tell me how you ended up working on *The Three Investigators*?

**A:** This is the part that's a little vague. I just remember doing them. I had an agent and I think he got me into it. I would say I did 2-3 of them a year for years.

**Q:** Had you heard of *The Three Investigators* prior to working on them?

**A:** No, I learned fast though. I thought the series was interesting. I read the first one or two books because I really wanted to get to know these characters. It was something I really wanted to study to get a feeling for it. Then you get writing and then you get an attachment to it and it makes your work more interesting.



**ES:** So they just gave you the manuscript and let you decide what scenes you wanted to paint?

**CL:** Yeah, well, you take the title like *The Flaming Froppies*... what else are you gonna do? *Flaming Froppies!* (laughter)

**ES:** And you used your kids as models?

**CL:** Right. There was the heavy set kid, Jasper Jones. He was like my son Kyle, an intellectual. He fit Japan perfectly. The other one (Ochi) was the athletic; he was like my son Scott. Then there was another kid, Gary, who was Scott's friend. So it was the three of them, and it was great because they just fit the story. But then they started growing! (laughter). It was such fun working with my kids.

**ES:** What medium did you use for the *Three Investigators*?

**CL:** Gouache. It's watercolor with opaque qualities. You could do it dry and it's much simpler and more effective I find, but at the time I didn't know anything. You learn as you go along sometimes. It has good qualities that no other medium has. I prefer the oils, and if I had to do *The Three Investigators* over again, I would do them in oils.

**ES:** How long did it take you to do an *Investigator* cover?

**CL:** About 4-5 days. But they were long days, believe me. In those days I was stronger and a bit younger and I could work all day through the night, continue working through the next day, like 24-hour days here and there. I would go to sleep and be happy. How many people can you think of that enjoy what they do, like I do? So you don't mind. It's part of the adventure. I read those stories, and it was great having my kids posing for me. So I got into a very, uh, indefinite schedule reading and taking notes and I really know it, that way a doctor knows a man. That's the way I liked to do it. It makes it a fun career.

**ES:** What were they paying you to do those covers?

**CL:** I wish I remembered! I don't know. Maybe \$400, but let me tell you about paperback. Take Jim Hama and *The Savage*. He was getting top price and that was like \$100-\$150. If you ask Jimmy about his business, he doesn't remember it with pleasure. He loved working with Boston and Len Lowe, he shared our passion. Ten years later he would see the original of *The Savage* and say "Oh my God! They're worth thousands and thousands of dollars," and the publishers didn't tell him anything, and Jimmy is such a good person and was happy with anything, but they were giving him \$100? Come on!

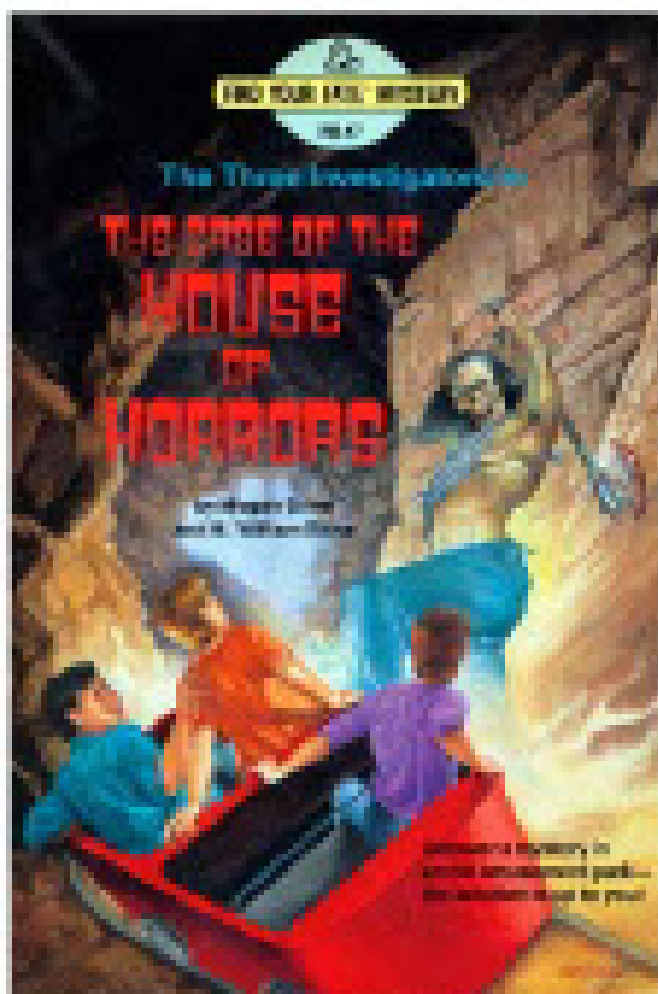
**ES:** Are you surprised that people are still interested in your work as *The Three Investigators* after all these years?

**CL:**NO. Nothing surprises me.

**ES:** You're in your 70s, and you're still painting away doing picture commissions. Shouldn't you be retired and relaxing?

**CL:** I have no desire to relax. Life is too important to me, man. And to relax? Forget about it! I work over at a soup kitchen on Tuesday nights, and I'm helping people all the time. There are people to help out there and it inspires me to paint and draw.

This is my philosophy and it comes from the bible. Pay careful attention to your own work, because then you get the satisfaction of a job well done. And you won't need to compare yourself to anyone else. We are each responsible for our own conduct. That's not religious, it's just wisdom.



The Case of the House of Horrors, 1966. Cover illustration by CL.

## FIND YOUR FATE

During the mid-1950s, a series of books called "Choose Your Own Adventure" were very popular with young readers, and Random House saw an opportunity to capitalize on the young interest. Eric and Bob Gardner fleshed out their own version of the concept called "Find Your Fate". In the book, the reader assumes the role of the protagonist and makes choices along the way that determine the plot, direction and ultimate outcome of the book. One writing team and your adventure is over! There were four books in all: *The Case of the Missing Coffee*, illustrated by John Hubery; *The Case of the Daring Detective* by Gonzales Vicente; *The Case of the House of Horrors* by Aristides Hain; and *The Case of the Savage Hunter* by Tom Leonard. It's interesting to note that Gonzales Vicente, who was born in Salamanca, Spain, was working on the UK cover of *The Three Investigators* at the same time that he painted the US cover to *Daring Detective*, and was the only artist to work both sides of the Atlantic. Not knowing the English language, Vicente needed a little help in getting the publisher's idea across. "The editor gave the instructions in English to the people working in Nuestra Editorial (publishing) and they were in charge of doing the translation work," said Vicente. "The art in *Daring Detective* is attributed to 'Vicente', which made it difficult for Eric to track him down. Mr. Vicente had



Illustration by Gardner Chase for the cover of *The Mystery Magazine*, 1938. From the collection of Tom Segar

this to say in regards to the spelling: "This is an error made by the publisher as the known as Yvonne and sometimes as Cora's name is well." (Go told to interviewer Tom Segar.)

Though *The Hoopoe Cops* was just a dip on the radar in the world of *The Three Investigators*, 15 years later, John Halsey will get his mail. "I am amazed at the interest in this series, which seems to be growing—I get inquiries nearly every month now. I note also that some of the original paperbacks are holding up so (TV's *Scraps!* *Clad!* I avoid some!" says Halsey.

I have some bad news to report in regards to the issue of Horace cover art. Ms. Rate had the art nicely mailed away (including two alternate covers) but to the horror of 1989 his basement bookshelf all the art was lost. A "house of horrors" indeed. Artists had this to say in regards to painting that particular cover: "My wife at the time and I posed for all the characters. I was a little buff at the time so in the cover sketches the kids look like they're in their late teens, early 20s. The art director then sent actual covers for direction and I modified the characters. I remember a scene made in which one of the kids is being hoisted up by the straps by two big thugs. Well I made the guys huge, kind of like bodybuilders. The art director had never seen arms that big, and I had to draw him the magazine reference I used to substitute those 'giant' fell. I told them, 'Here's the bit,'" said Katz.

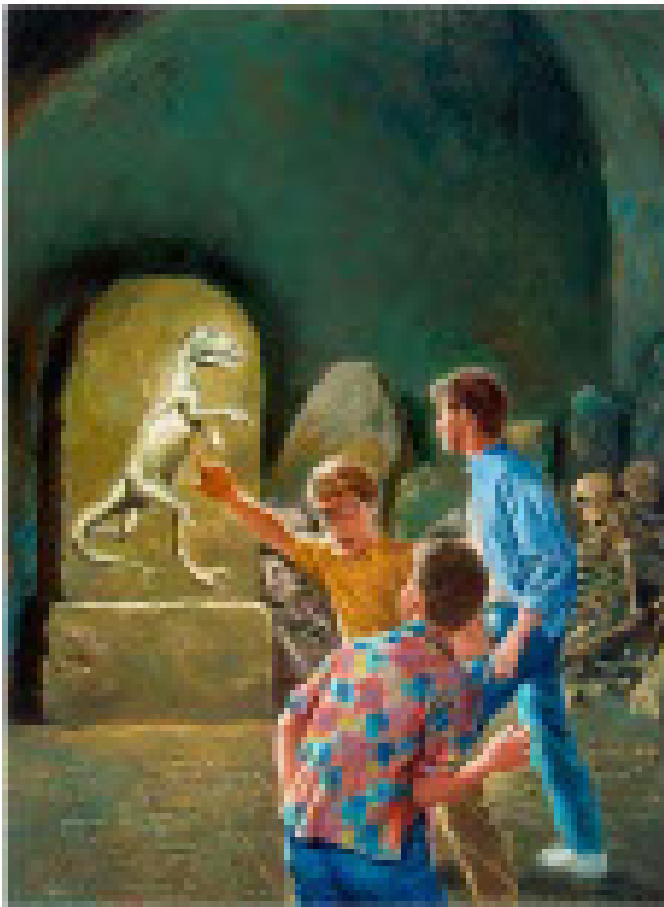
Arnie Tom Leonard not only had heard of *The Three Investigators* when he took the job painting the cover to *Scraps!*



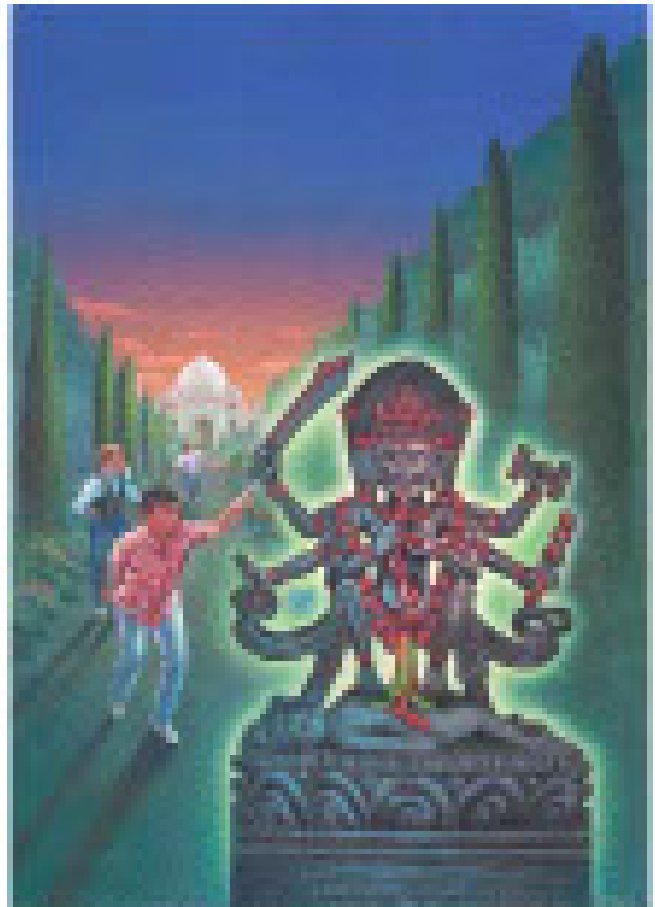
Illustration by Gardner Chase for the cover of *The Mystery Magazine*, 1938. From the collection of Tom Segar

Some, he was a fat himself when he was younger. "I started my own little secret magazine and with two friends" says Tom. "I even printed up business cards. 'No job too big, no job too small' as far as I know we never printed any cards. Go figure!" He continued, "I loved *The Three Investigators* as a kid. I hadn't really thought about them 15 years. After all, this book was done 25 years ago. Lately I've noticed a surge of interest in them and I couldn't be happier about it. I always thought of them as the anti-*Hardy Boys*. Because they weren't perfect looking, I found them easier to relate to. I also enjoyed the Hitchcock connection. This was the only *Three Investigators* book I worked on. I wish I had done more. I don't think very many noticed it. It was the end of an era."

It was definitely the end of an era, and with the new decade rapidly approaching and *The Three Investigators*'s popularity waning, at least here in the states, Robert A. Segrus' painting of *The Mystery of the Crazy Collector* in 1987 would be the last in the original series. M. V. Casey, who was the writer of the books at that time, had already begun writing the 14th book in the adventures of *The Three Investigators*, called *The Mystery of the Giant Train*, but the series was cancelled before it could be published. I always wondered what that cover would have looked like, so I commissioned Robert A. Segrus, the final artist in the original series, to take a step back in time and re-vist those characters to paint a completely new cover for that unpublished story. (See painting at right.)



Color Illustration by Caroline Wainwright for *The Case of the Jangling Bells*, 1981



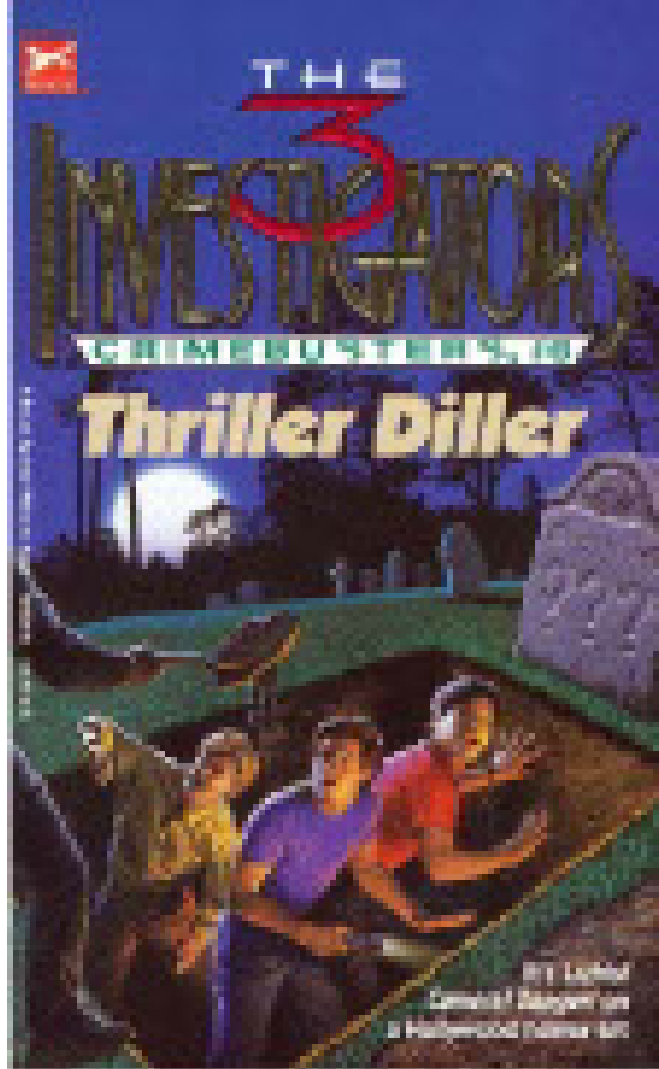
Color Illustration by Tom Leonard for *The Case of the Lumpy Statue*, 1987



Illustration by Robert Atkinson for *The Mystery of the Blood Bath*, unpublished



Color Illustration by John Hickey for *The Case of the Weeping Dolls*, 1982



*Thriller Diller*, 1989. Cover by Marco Vignoli

### CHRISTOPHER & HECTOR BARRINO

In 1988, Random House decided to resurrect *The Three Investigators* yet again with a series called the "Constructions." It's a title like *Hot Wheels*, *Master in the Sky*, and *Thriller Diller*; this incarnation tried to appeal to older teenage readers. Japanese cars and jets have grown up some and are driving cars, using computers, and having girl troubles, among other things. It later was published and the art was done by Hector Garrido. Hector, as you recall, just happened to live up the street from Silvio [L'Esprit Ed. Vignoli].

"We both became comic," says Hector. "He took with the Argentine comedy, and I did the same thing with the French—creativity. It's kind of a coincidence that we were both in the country and both worked on *The Three Investigators*, and we live down the street from each other [laughter]."

Hector speaks to me briefly by phone:

"I came from Argentina. I was in advertising. Then I was working for Coca-Cola doing the illustrations for the pencils on the highways, the billboards. That was around 1953. I came to the U.S. in 1957. I was in New Jersey for two years, and then I moved to Connecticut. I worked in commercials and I did the graphics. I was working with Joe Marchese in New York, and he was my agent for many years. He did all the selling for me. I started in advertising and then I went into fiction, graphics, romance books, and other kinds of stuff."



*The Mystery of the Missing Book*, 1991. Cover by Hector Barrino

Hector didn't hear much from *Three Investigators* throughout the years, but lots of a couple other projects he mentioned did come calling at occasion.

"Manny Drew I had many people [write] and I did G.I. Joe for 5 years. I did the war scenes for the packaging. I used to keep the sketches I did for them, but I sold them all because everyone is after them."

When the *Constructions* series was cancelled in 1990, two manuscripts had already been completed. One of them was *Brain Wash* by Steve Loringio, which a lot of fans have been asking about.

Hector remembers, "I didn't start on that one. Steve or hiserry series I did was 11 or 12 books. So when they cancelled it, it didn't bother me."

Long-time fans will be happy to hear that *Brain Wash* will finally see the light of day, 22 years after it was originally written. It will be published in Germany in early 2011, but you'll have to be able to read German!

The final words on Hector come from his friend, neighbor and Silvio *Three Investigators*'s artist Ed Vignoli. "He is a ball of a draftsman. He draws really, really well. He draws from the top of his head, which is very unusual for an illustrator. He's a part of the old school. Very polite and very artistic. I like him. I like him a lot."

## BALONEY BOOKS

The *Constitutions* series lasted for two years, and then in 1951 Alfred A. Knopf, Inc., a publishing company owned by Random House, brought out yet another new edition of the *Three Investigators* books under their Ballantine Books imprint.

These paperbackbacks included colorful covers art by artists Roger Lewison and Dominick Findis. Only 12 of the original 40 books were published in this edition, and there was no theme or reason in the order they were published, although also from previous incarnations were probably contributing factors. The artists had a lot of freedom, but occasionally the editor would step in and make changes. Roger Lewison noted, "On the *Gibboput Whale* cover, I originally had painted a woman standing on the side of the pool looking the whale, and a two-story house with trees in the background. They felt it was too busy, so I painted it all out. They paid for it however, since they had approved the idea to begin with." Sometimes Roger would even have a little fun with his work and sneak in inside jokes into his paintings. "On the *Swimming Partner* cover, I put the names of different friends as the headliners, just for fun." Roger would also use one of his daughters as the model for the fishing *Mermaid*.

## THE THREE INVESTIGATORS IN GERMANY

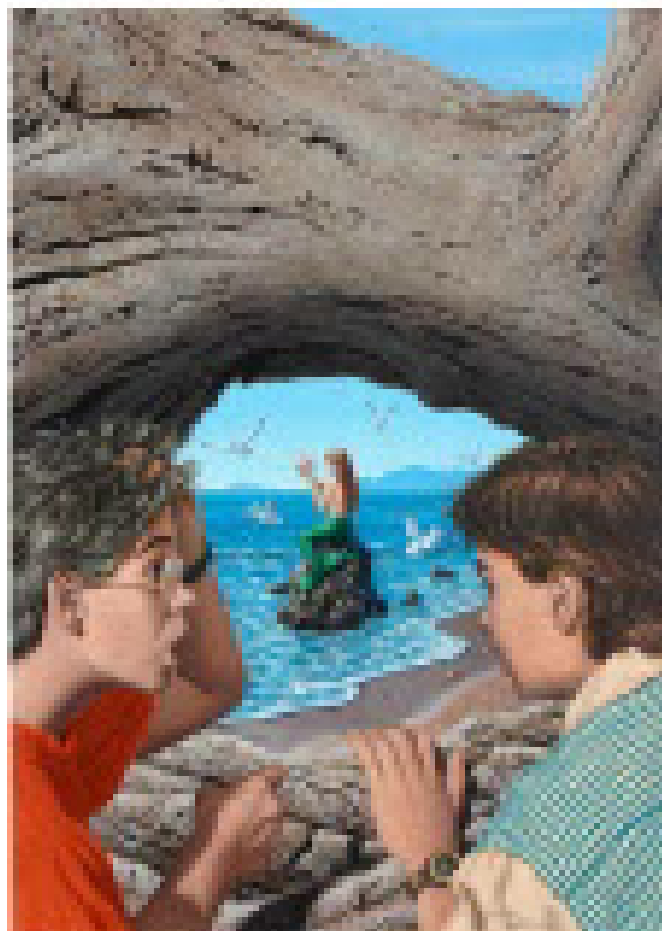
This was an unusual tale for *The Three Investigators*. None of the original books had grown up, and the boys were having



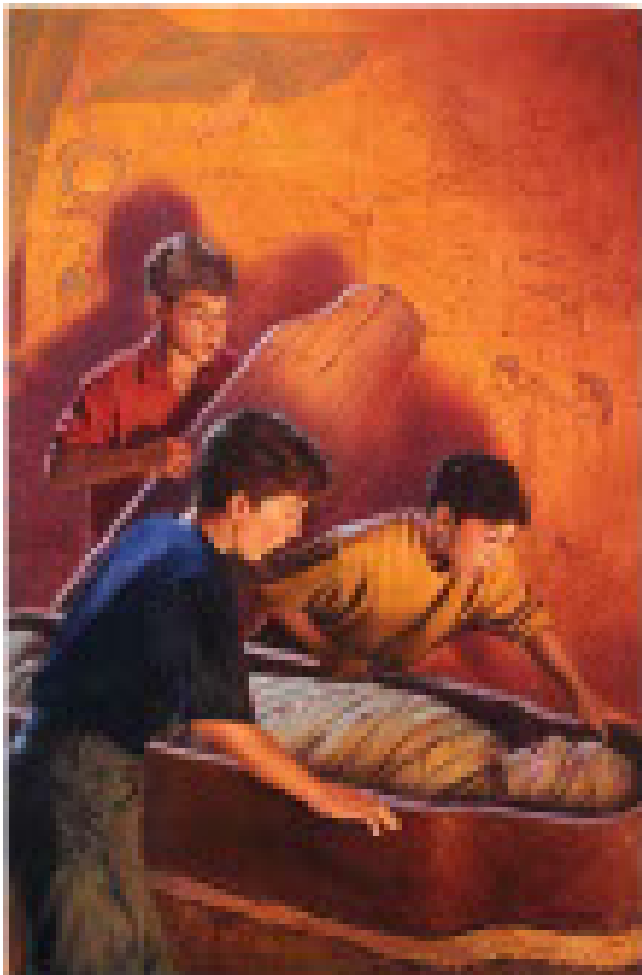
Illustration of the boys from the front of *Phantom Lake*, 1951. From the collection of Matthew Rogacki, [mrogaek.com](http://mrogaek.com)

trouble appealing to a new generation. Sales were down, interest was low, and after only two years these books would cease to be printed as well. This was not the case almost, however. In Germany, the series continued with all new stories and not only did the boys thrive, they surpassed their popularity here in the United States.

*Never Latch* was first published in Germany in 1968, just a few short years after it made its debut in the United States. The books were printed in a different order than their U.S. counterparts, and in fact, the second book to see print was *The Mystery of the Whispering Alleyway*. The first two books had cover art by Judson Hartshorn, and the books were not selling that well. What would all change with a chance discovery in 1979 by the second series artist, Agge Rank. Agge had been working on another project for the publisher Bormann, and was in the editor's office dropping off some art when she ran across all the *Three Investigators* books on her desk. She inquired as to what the books were, and the editor told her it wasn't doing so well, but that it wasn't going well. Agge replied that she knew why: the covers and layout were awful! She offered to design new covers for free, and though her unique perspective was met with some skepticism, Agge was close to the age of the readers, so they gave her ideas a chance. *The Mystery of the Flying Eye* was the third book published in Germany, and Agge's first cover. The series caught on thanks to Agge's eye-catching covers and unique layout, and the publisher was very happy with her work. In all, she would go on to do 40 covers of *The Three Investigators*, or as they were known in Germany, "Die Drei Fräuleinchen"—*The Three Queen Maids*. That relationship would last 30 years, and she even re-visited 12 covers along the way with all new art for later printings. It's interesting to note that during those years Agge never once put the boys on the cover. She loved children and knew that every child reading *The Three Investigators* would have their own ideas of what the boys would look like, even transporting themselves into the stories, and Agge didn't want to ruin that fantasy in any way. According to fellow fan, Matthew Rogacki, her favorite



*The Mystery of the Missing Mermaid*, 1968. Cover by Agge Rank



The Mystery of the Whopping Whang, 1988, cover by Bill Dodge

cover was *The Secret of Phantom Lake*. Aggs stopped painting covers for the books in 1979, but the publishers, knowing how popular his covers were, continued to use many of them for future printings. Aggs passed away in 2009 at the age of 68.

### BILL DODGE

In 1988, back here in the U.S., Random House once again began reissuing *The Three Investigators* with new cover art, presumably to hang onto their publishing rights. These were paired with a more realistic approach by artist Bill Dodge, who created covers for the first 11 titles. I had a chance to talk with Mr. Dodge via email in regard to his work on these books and he responded in kind:

#### Hi Bill,

I was born and grew up on Long Island, New York, and continue to live there with my wife and three daughters. We're not far from the beaches, my daughters and I like to surf in the summer and Jetpage Park (if you're a golfer you've probably heard of the "Black Course"). FYI, I'm 40 and still in an elite unit in New York City. I'm a classically trained artist in the tradition of the old masters, having studied at the Academy of Traditional Painting of Harold Ramsay Stevenson, a personal student of Norman Rockwell. Over the past thirty years, I've



The Mystery of the Key Eye, 1988, cover by Bill Dodge

created artwork for all the major publishers in New York, as well as a wide variety of private commissions ranging from murals to portraits. I'm also a teaching faculty member in the Visual Communications Department at Farmingdale State College on Long Island.

I was most influenced by American illustrators like Howard Pyle, N.C. Wyeth and Norman Rockwell. I appreciated the story telling aspects of their paintings and their immense technical skill which brought their paintings to life. Howard Pyle's "Birth of a Nation" and N.C. Wyeth's "Giant" are a couple of my favorites.

My first paying art job was a painting of a house in the Hamptons out on the east end of Long Island. I hadn't even been to art school yet, but I thought my skills were pretty good. They were happy with it, but I'll look at it now I would probably want to give them their money back. Several years later my first paying art job was a painting for a Western series.

All my covers are oil on canvas. I came to work on the *Three Investigators* through my agent in New York City. I had already done many covers for Random House prior to the *Three Investigators*. Some of them were *Key Eye*, *The Man in the Iron Mask*, *The Mischief of Notre Dame*, *The Adventures of Tom Sawyer*, *Les Misérables* (which my daughter posed for), and several poems for the "Shadow Zone" series.

I had never heard of the *Three Investigators* series before I started working on them. I received a cover concept from the art director for each book. The publishers supplied a budget for scientific photography. The only difficulty I had working on these particular covers was in using the professional child models supplied. I started using local children, friends of my daughters, and found that working out better. Artists are paid per job a one-time use fee, which means the publisher buys the right to reproduce the image once. From start to finish it would take about two weeks to complete a painting, with about one week of actual painting time.

—Liz

The *Hill Dolly* covers continued to be in print until around 2003, but due to disagreements with the publisher and Robert Arthur's loss, the *Three Investigators* have been out of print in the U.S. for quite some time. Their popularity is still quite strong among long-time fans and remains, so I suspect that this won't be the case for long. In the words of Jupiter Jones, "Mystery is our business!"

#### CONCLUSION

It would be remiss of me not to mention many of the other artists who made contributions to the *Three Investigators* universe along the way. Anthony Rao, who did the illustrations for a *Three Investigators* picture book in 1982, Peter Archer and Roger Ball who did some fantastic covers and interiors for the UK *Armada* series, Yumiko Tokaya from Japan, Peter Matheson from Denmark and the countless others from around the world who brought this great series to life, including artists in Sweden, Spain, Finland, Norway, France, Italy, Germany and even Vietnam. They've even made two English-speaking sci-fi/fantasy artists in Germany based on the books, *Malcom Island* and *Terror-Gate*, which were mostly well received by fans.

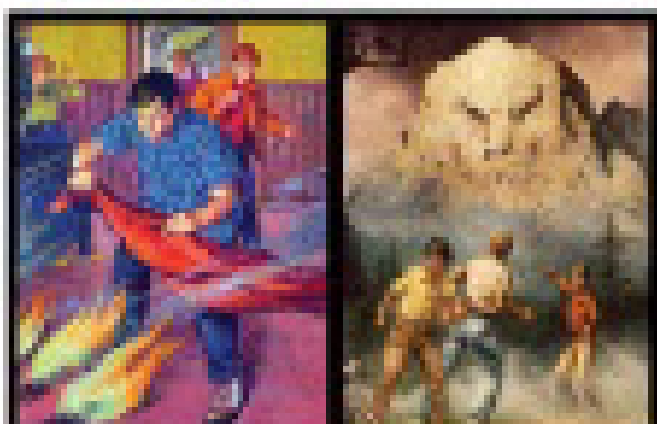
The *Three Investigators* made a big impact on my life, both as a child and as an adult. Never in my wildest dreams did I think my adventures as the "fourth investigator" all these years ago would lead to me writing this article on all these great artists, several of whom I'm honored to now call friends. I miss the memories of reading these books as a kid, but I'm looking forward to passing these along to my son when he is old enough. As long as there are children with an imagination in their minds and adventure in their hearts, *The Three Investigators* genre will live on. 🍀

—by David Brown, 2010

Special thanks to the people listed here for their inspiration, help, advice, critical research and all their wonderful help create this article: Ian Ragan, Madhu Prasad, Janice Small, Doug Treisman, Robert Jones, John Burns, Jack Hanna, Charles Jones, Robert Abrams, Ed Schell, Hans Kano, Ed Dodge, Garfield Hunter, Ross Argus, Neil McE, Yumiko Tokaya, Peter Archer, Stephen Mitchell, Peter Matheson, Madal Garcia, Sam Leonard, Melissa Ball, Roger Lunden, Lee Ping, David Saunders, Robert Arthur, Elizabeth Allen, Random House, Jim Aronson, Doug Ellis, David Fortes, Robert Stewart, John Bates, Robert Reed, Melissa Ruppert, David Harrison, Ken Galt, Tom Galvano, Susan Farrell, John Polson, Andrea Forbes, Legend-illustrations.com, and of course, Justice, Freund Bob.



The Making of the Four Three Investigators illustrated (1982) cover by Peter Archer. From the collection of Ian Ragan.



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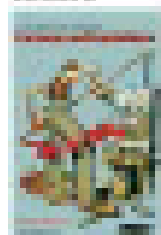
# New and Notable:

## THE LOST ART OF ZIM—CARTOONS & CARICATURES PREHISTORIC PEEPS—THE LOST ART OF I.L. REED

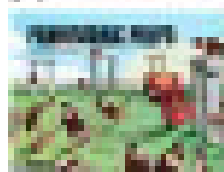
### THE LOST ART OF FREDERICK RICHARDSON

PICTURE THIS PROJECT

Picture This Press, a new publishing house devoted to the graphic arts, has simultaneously released the first three volumes in its Lost Art Books series, an imprint that focuses on illustrations and cartoons from the early days of the 20th century.

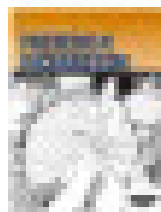


The *Lost Art of Zim—Cartoons and Caricatures* arrives for readers: collectors the hard way: instead of a Keweenaw Island of American cartooning, Eugene Zim Zimmanman. The occasional-culture collector's manual from American culture correspondence course on how to be a cartoonist. More than a simple collection of "how-to" lessons, Zim outlines an entire philosophy of life for would-be cartoonists, sage advice from decades of experience. The book is rounded out with an introduction by Zim scholar Walter Busch and a rare biography on the artist's life.



The future of cartoon and discourse comes to profile in *The Lost Art of I.L. Reed—Prehistoric Peps* with a comprehensive introduction by artist and writer Douglas Bourke (Gawp Thing). The strip, which first appeared in French magazine

was the first to stumble upon the comic guidelines of drawing prehistoric men and dinosaurs into macho-scientific situations. It became hugely influential, and a clear line can easily be drawn from Reed's *Prehistoric Peps* straight through the decades to television's *The Dinosaur*. Reed discusses further education for the remarkable craftsmanship he brought not only to *Prehistoric Peps* but also to the cartoons he produced as a parliamentary caricaturist and social satirist, all of which are examined in this volume, the first of its kind ever devoted to Reed and his work.



A neglected master draftsman finally receives the attention he deserves in *The Lost Art of Frederick Richardson*. This volume presents over a hundred illustrations from his prolific final years as a newspaper artist for the *Chicago Daily News*. All that is known about Richardson's life can be found in the introduction by fiction writer both Norman and well-known mathematician and science writer Martin Gardner. This collection—the first of its kind in well over a century—will leave readers wondering what today's newspapers might be like if they opted to the level of enchantment and artistry.

For more information visit [www.LostArtBooks.com](http://www.LostArtBooks.com)



## COLOR AND LIGHT: A GUIDE FOR THE REALIST PAINTER

BY JAMES GURNEY  
208 PAGES, PAPER, \$24.95  
ISBN 978-1-55207-100-0  
AMERICAN MUSEUM, PUBLISHING, 2011

James Gurney, New York Times best-selling author and artist of the *Monday Book Series*, follows his last art instruction book *Imaginative Realism* with his latest, *Color and Light: A Guide for the Realist Painter*. While primarily devoted to art students, all art lovers will find much to appeal in this brilliantly illustrated volume. Gurney's imaginative and colorful fantasy paintings are showcased on every page, and serve to bridge the gap between the abstract theory discussed in the text, and the theory in practice on canvas.

Beginning with a survey of undisputed masters who perfected the use of color and light, the book examines how light reveals form, the properties of color and pigments, and the wide variety of atmospheric effects. A glossary, pigment index, and bibliography complete the text.

James Gurney's work has won Hugo, Chesley, Spectrum, and World Fantasy Awards, and he has been featured in numerous exhibitions at the Smithsonian Institution, the Norman Rockwell Museum, the Delaware Art Museum, and the U.S. embassies in Switzerland and France.



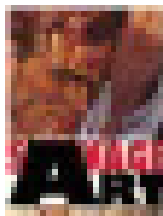
## BAD GIRLS NEED LOVE TOO

BY GARY LONIA  
208 PAGES, PAPER, \$24.95  
ISBN 978-1-55207-100-0  
AMERICAN MUSEUM, PUBLISHING, 2011

This fabulous new collection of paperback covers features boldness and beauty, romance and suspense, and scores of other kinds of dangerous dolls who ply their seductive wares to get whatever they want: men, power and sex—lots of sex. Compiled by Gary Lonia, author of such previous volumes as *Damsels, Dolls or Delinquents: A Collector's Guide to Sexy Pulp Paperbacks*, *Antique Trader's Complete Paperback Price Guide*, as well as the publisher of *Paperback Parade* magazine, the author is an expert on the subject of hard-boiled romance—and this new book is full of them!

While there have been many books compiling stacks of paperback covers published in the past few years, no one has previously come to bring scores of new and outrageous vintage covers to light. And *Bad Girls Need Love Too* is no exception. This thrilling collection of pulp-fiction book covers features dozens of title covers, paperback book covers from the best of the obscure publishing houses. Most are reproduced in a generous size, so we can actually see them, and for the most part the reproductions are well done.





### Savage Art: 20th Century Genre Art & the Artists That Defined It

EDITED BY TIM LUDWIGSON, MIKE PENNER, GARY PENNER

FORWARDED BY BRADY B. ROBINSON

112 PAGES, FULL COLOR

\$22.00 HARDCOVER

LUDWIGSON BOOKS, 2010



### Senseless Art: 20th Century Genre Art & the Artists That Defined It

EDITED BY TIM LUDWIGSON

112 PAGES, FULL COLOR

\$22.00 HARDCOVER

LUDWIGSON BOOKS, 2010

*Savage Art* and *Senseless Art* are two slim new volumes from Ludwigson Books celebrating the art of the pulp era. Featuring illustrations by legendary artists as Walter Baumhofer, Rafael de Souza, Jerome Bruner, Gil Elvgren, Earl Moran, Field Amstrong, George Felt, Karel Bodin and many others, these compilations of classic pulp images are sure to delight readers of this magazine.



### THE WEIRD WORLD OF EERIE PUBLICATIONS

EDITED BY MIKE WINDOFF

IN INTRODUCTION BY STEVEN BARBER

140 PAGES, FULL COLOR

WELLS HEADLINE

PEARL-HARBOR, 2010

Some of those deranged comic magazines, the titles *Life of Hysteria* and *Hysteria* (not specifically, formed a large part of some of my earliest childhood memories. Those awful magazines were among the first comics I ever saw, and I recall becoming unusually obsessed with their horrifically gore-covered. Needless to say, I LOVE THEM, and I'm so happy to see this new book is available!

*Eerie Publications'* horror magazines brought blood and bad taste to America's newsstands from 1960 through 1970. Ultra-gory covers and bottom-of-the-barrel production values lent an air of danger to every issue, daring you to look at (and purchase) them.

*The World of World of Eerie Publications* introduces the reader to Myron Fass, the gun-toting, megaplotarian publisher who, with tyranny and greed, made a career of fishing pocket-book change from young readers with the most insidious sort of exploitation. You'll also meet Cal Berger, who, as editor of *Eerie Publications*, ground his use against the entire comic industry. Stunning comic art gems and unknown backs were both employed by *Eerie* to plagiarize the more inspired work of post-Code comic art of the 1950s.

Just where these kind and terrible abnormalities intersected a generation of artists who proudly blame career choices (and mental problems) on *Eerie Publications*. One of them, Stephen B. Bueckle (*Living Things*), provides the introduction to *Survivors*. ■



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## **A Picture is Worth a Thousand Words**

### **The Illustrations of Arthur Szyk**

October 21, 2010 through January 24, 2011

New Britain Museum of American Art, CT

The work of illustrator Arthur Szyk (1894-1951) will occupy the Low Illustration Gallery from Oct. 21, 2010 – Jan. 24, 2011. Already a successful and well-known illustrator when he fled Europe in 1948, Arthur Szyk made his new home in the United States. He almost immediately started lambasting Hitler and other fascists with his political caricatures and illustrations. Working in the style of 19th-century realist artists, Szyk's work was featured in *Esquire*, *Time*, and *Collier's* during World War II. His most famous declared, "Art is not my aim, it is MY MESS!"

He has been critically acclaimed and widely praised for his use of illustration to promote human dignity, justice and tolerance. His sharp eye for political injustice has made him a champion for human rights groups across generations.

For more information, visit [www.nbamuseum.org](http://www.nbamuseum.org)

## **What a Circus! The Art of Etienne Delessert**

February 5 through June 5, 2011

The Eric Foner Museum of Picture Book Art, MA

This retrospective of artist Etienne Delessert surveys a distinguished career that comprises more than eighty books, collectively translated into thirteen languages. From his early collaborations with Eugene Ionesco to social and politically charged interpretations of *The Killing of Carl Rakof* and *Hesperia Duopce*, Delessert intrigues his readers, young and old, with his imaginary creatures and landscapes.

For more information, visit [www.ericfoner.org](http://www.ericfoner.org)

## **On Assignment**

### **American Illustration 1850 - 1950**

March 6, 2010 through February 29, 2011

The Delaware Art Museum, DE

Classical heroes, romantic boy-soldiers, cowboy adventures, historical figures, lively street scenes about high society—all these and many more were the assignment of the working illustrator during a century of profound cultural change. Illustrations captured telling moments of the written narrative and individual illustrators were often sought out by editors and recognized by readers. This exhibition, drawn primarily from the Delaware Art Museum's nationally recognized collection of illustration art, demonstrates the range of styles and subjects

that distinguished American books and magazines from the mid-18th to the mid-20th century.

For more information, visit [www.damuseum.org](http://www.damuseum.org)

## **Witness: The Art of Jerry Pinkney**

November 13, 2010 through May 30, 2011

The Norman Rockwell Museum at Stockbridge, MA

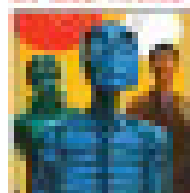
Following an artistic journey that has continued for fifty years, Pinkney: The Art of Jerry Pinkney honors his renowned watercolor paintings and finely detailed drawings created for best-loved books and carefully-researched historical commissions. Original illustrations for *The Lion and The Mouse*, *The Old African*, *John Henry*, *Black Combs*, *Mildred's Haven*, *Crack Rumor*, *The Gospel of John*, *The Searchers of Babylon*, *The Little Mermaid Girl* and other books, and five work site specific commissions at the African Burial Ground Interpretive Center in New York City, National Parks Service Center National Museum in Missouri, and the National Underground Railroad Freedom Center in Ohio, will be on view.

A popular and critically acclaimed artist, Jerry Pinkney was recently honored with the prestigious Caldecott Medal, awarded to the illustrator of the most distinguished American picturebook for children that year. The recipient of four Caldecott Honor Medals, five Coretta Scott King Awards, four Coretta Scott King Lifetime Awards, and a life-time achievement award from the Society of Illustrators in New York, the artist has also served on the Board of the National Endowment for the Arts, and on the National Postal Service's Citizens Stamp Advisory Council. ♦

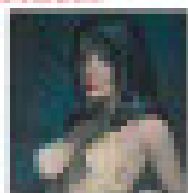
For more information, visit [www.rockwellmuseum.org](http://www.rockwellmuseum.org)

None of my upcoming exhibitions or events related to the world of classic illustration? Email [blm@jgill.com](mailto:blm@jgill.com)

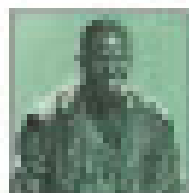
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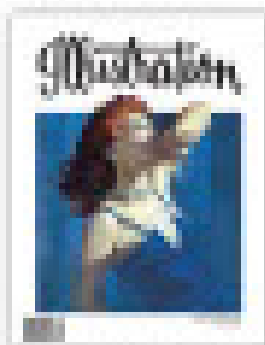
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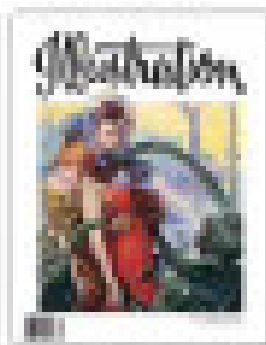
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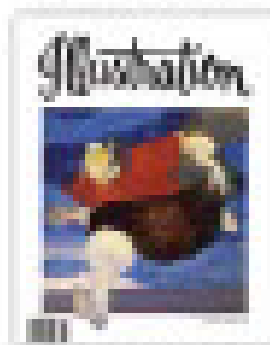
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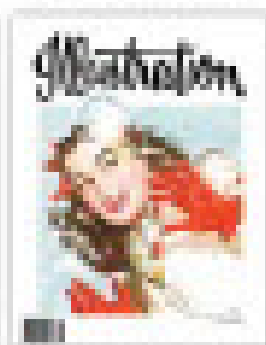
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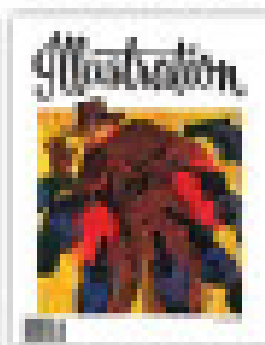
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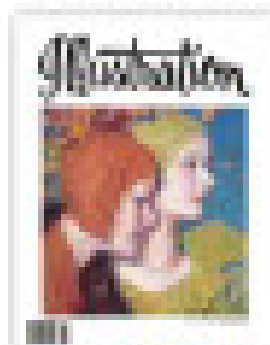
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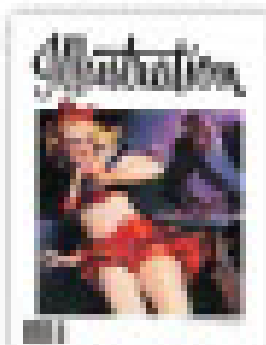
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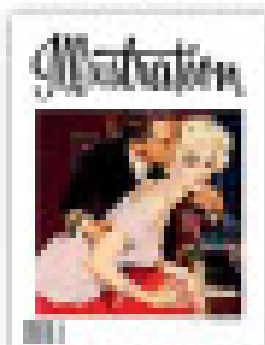
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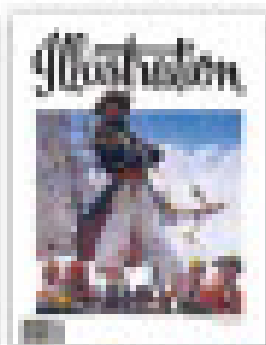
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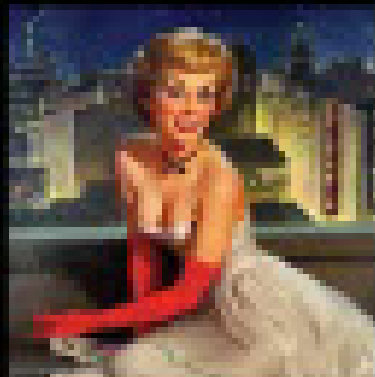
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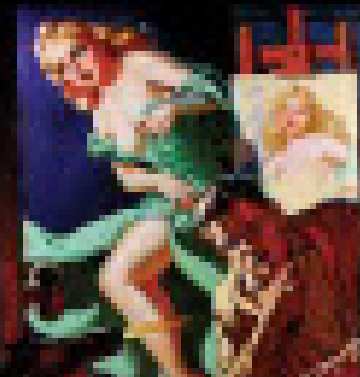
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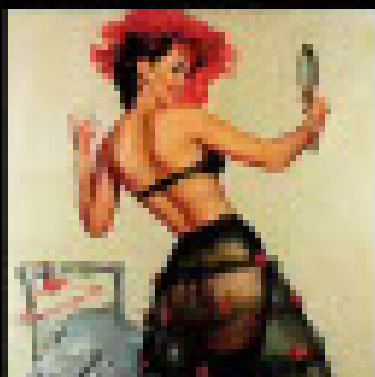
Ed Ricketts  
Diamond, 1940  
Calendar Art for Louis F. Brown



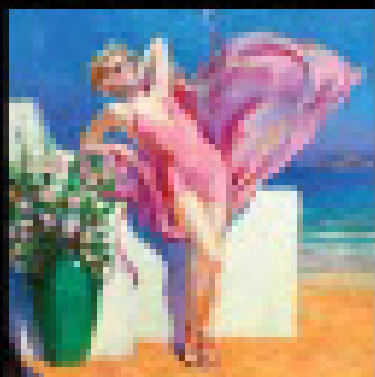
Ed Ricketts  
Miss Splendid in New York, 1941  
Calendar Art for Brown & Bigelow



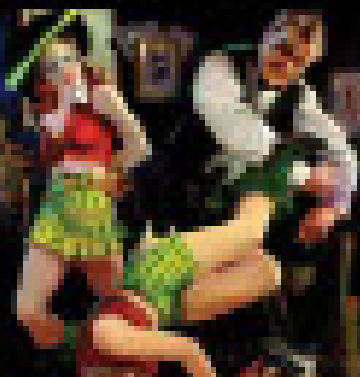
Miss Anderson  
The Circus in Town, 1941  
Cover Art for Dixie Calendar



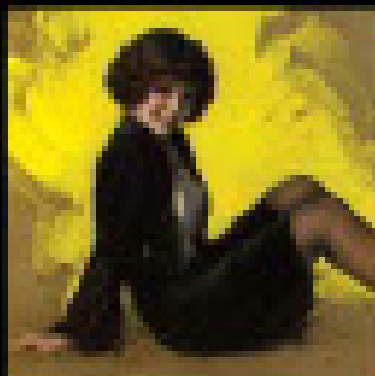
Ed Ricketts  
See Right, 1942  
Calendar Art for Brown & Bigelow



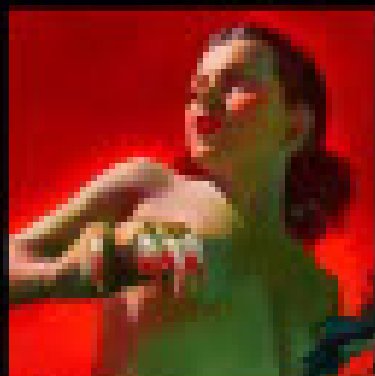
Henry Gura  
& Kenneth Florence, 1946  
Art for The Joseph Horner Calendar Co.



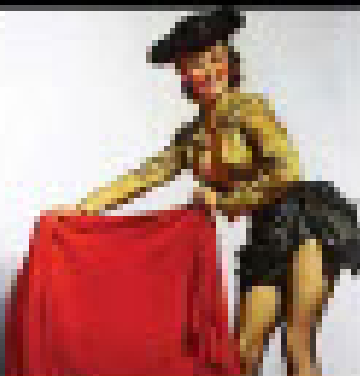
H.L. Anderson  
My Two Favorites, 1948  
Cover Art for Dixie Calendar



Ed Ricketts  
Miss Dorothy, 1947  
Calendar Art for Brown & Bigelow



H.W. McCaskey  
Type Woman of Madras Valley, 1948  
Cover Art for Amazing Items



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See Cover Co., 1948  
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